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Fifteen Marches

for the

Organ

(with Pedal Obligato)

BY

SCOTSON CLARK.

Ent[d]. Stat. Hall.

Eingetragen in das Vereinsarchiv.

London

AUGENER & C[o] 86, NEWGATE STREET, E.C.

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All these Marches are also published singly, for Pianoforte solo, Piano Duet, Harmonium, Organ etc. see last page.

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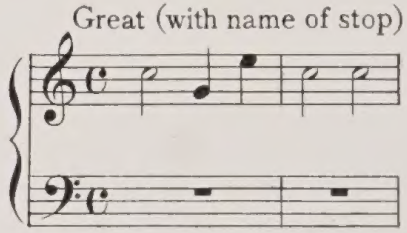
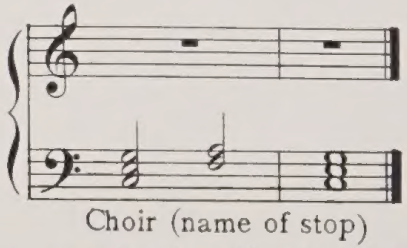
THE effect of Modern Organ Music depends to a great extent on the manner in which the various stops are combined. It would be impossible for the composer to give more than the most general directions in this respect, owing to the unsettled state of opinions with regard to the composition of an organ in this country and consequently the numberless types of instruments which exist, no two of which resemble each other sufficiently to allow of being handled in exactly the same way. The selection of the actual stops and their effective combination must therefore be left to the discretion and good taste of each individual Organist. The following table will, however, enable any Organist who knows his own particular instrument to obtain more or less the effects desired by the composer, the same system of registering being adopted in all his organ works.

1. When the name of a stop appears over the upper stave, thus



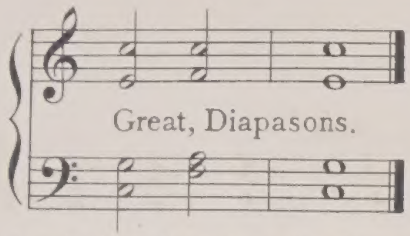
it signifies that the notes written on the upper stave are to be played by the right hand on the row of keys and with the stops indicated.

2. When the name of a stop appears under the second stave, thus



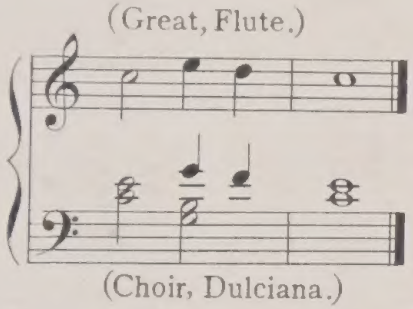
it signifies that the notes written on the lower stave are to be played by the left hand on the row of keys and with the stops indicated.

3. When the name of a stop appears between the first and second stave, thus



it signifies that the notes written on both staves are to be played on the one manual indicated.

4. When the name of one stop (or combination) belonging to one clavier appears over the upper line and the name of another stop (or combination) appears under the second line, thus



it signifies that the notes written on the upper stave are to be played on the Great Organ (Flute) while the notes written on the lower stave are to be played on the Choir (Dulciana.)

The directions with regard to the pedals require no explanation. The composer, however, requests that the pedals may not be used unless when written on the third stave. The effect of the Marches contained in the present volume likewise greatly depends on the tempo at which they are taken. Experience show that the general tendency is to play them (and other organ pieces of the composer) much too fast.

The present Marches are (with few exceptions) "Procession Marches" and not "Quick steps." It is the composer's request therefore that they be played in a dignified and stately manner giving every note (semiquavers included) its full length, at the same time paying attention to the various marks of expression and phrasing.

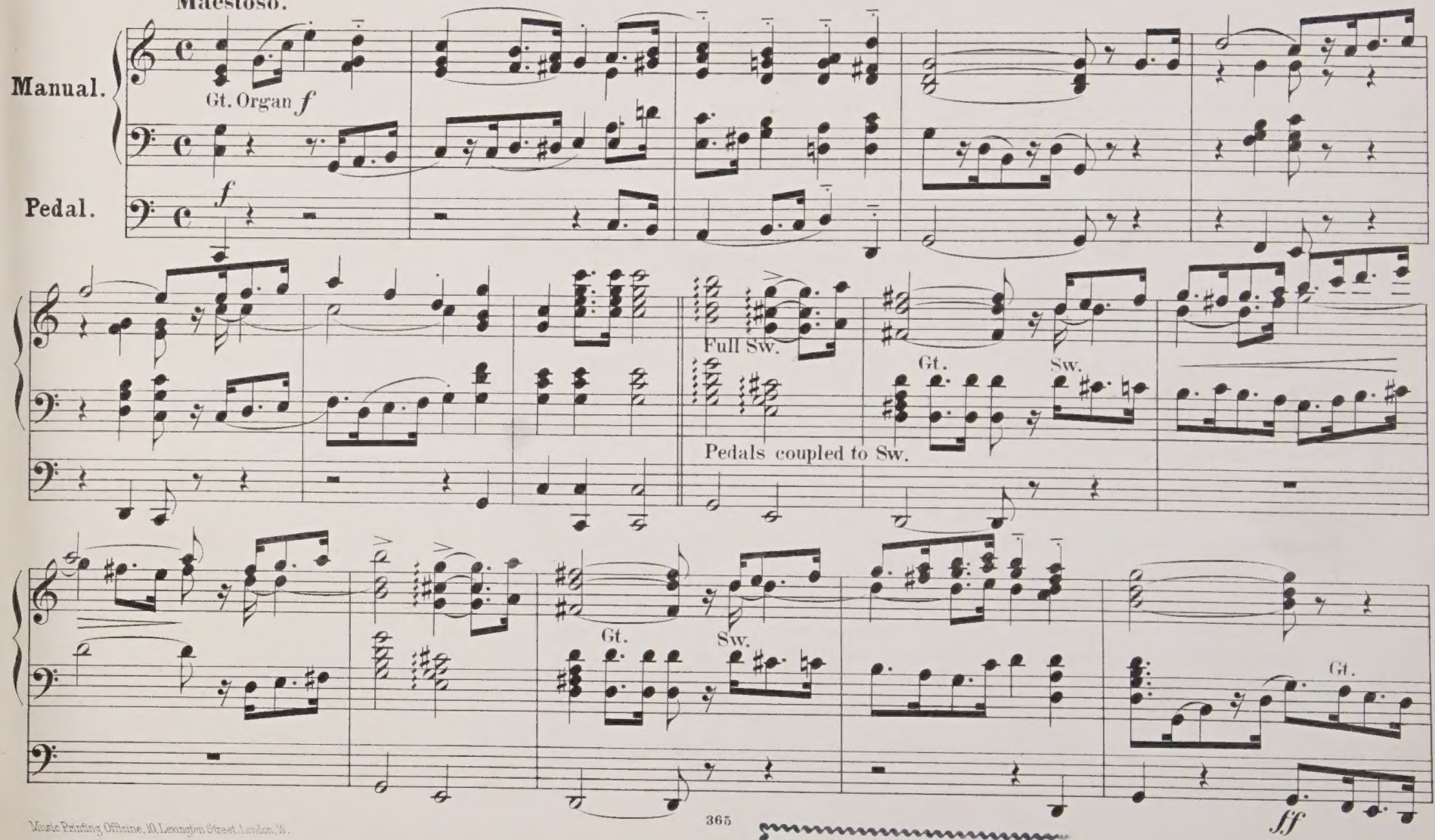
I.

MARCHE ANGLAISE.

GREAT. 16, 8 and 4 ft. Stops.
SWELL. Full.
CHOIR. Stopt Diap. and Clarionet.
PEDAL. 16 and 8 coupled to Gt.

Scotson Clark.

Maestoso.



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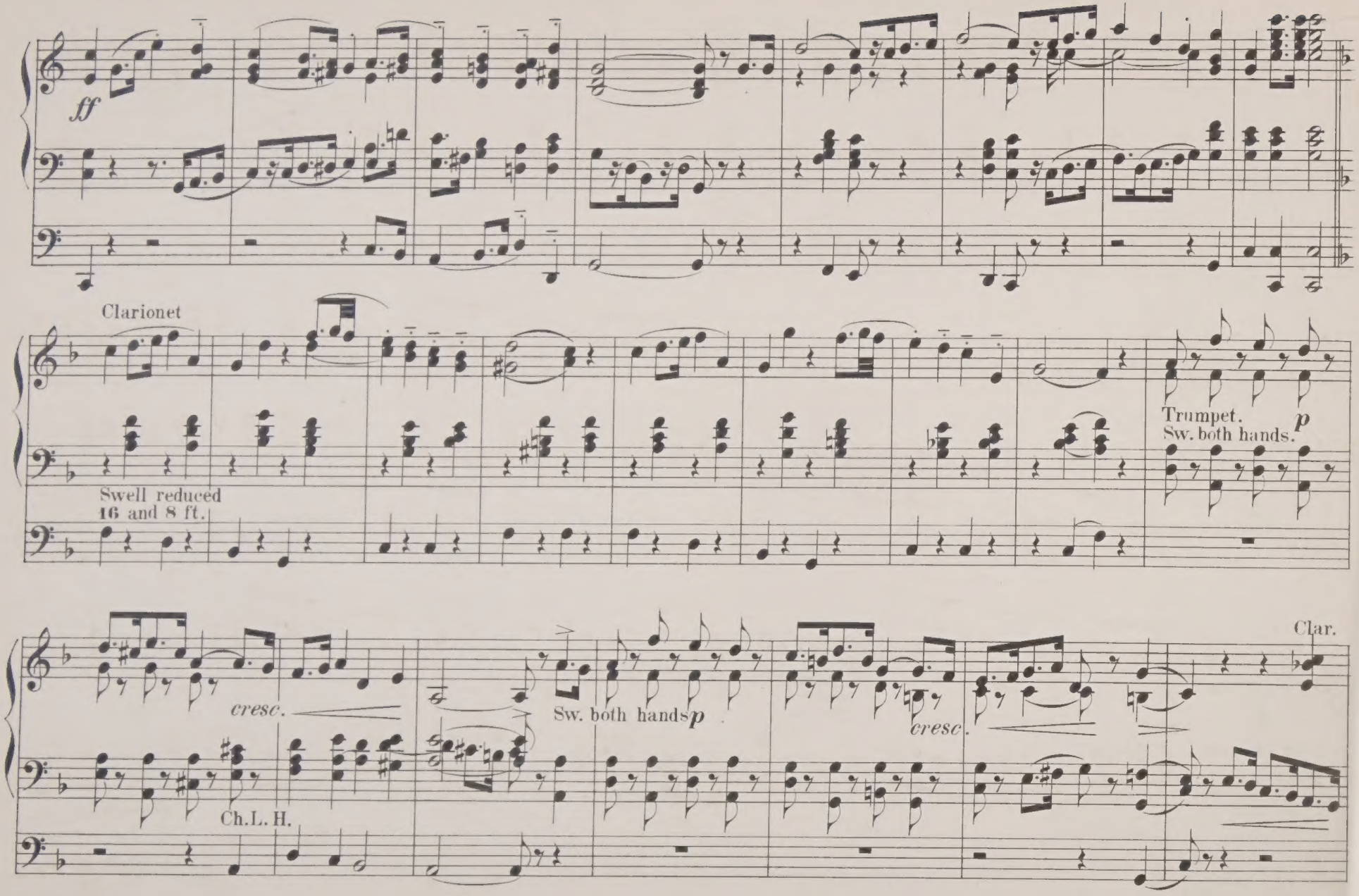
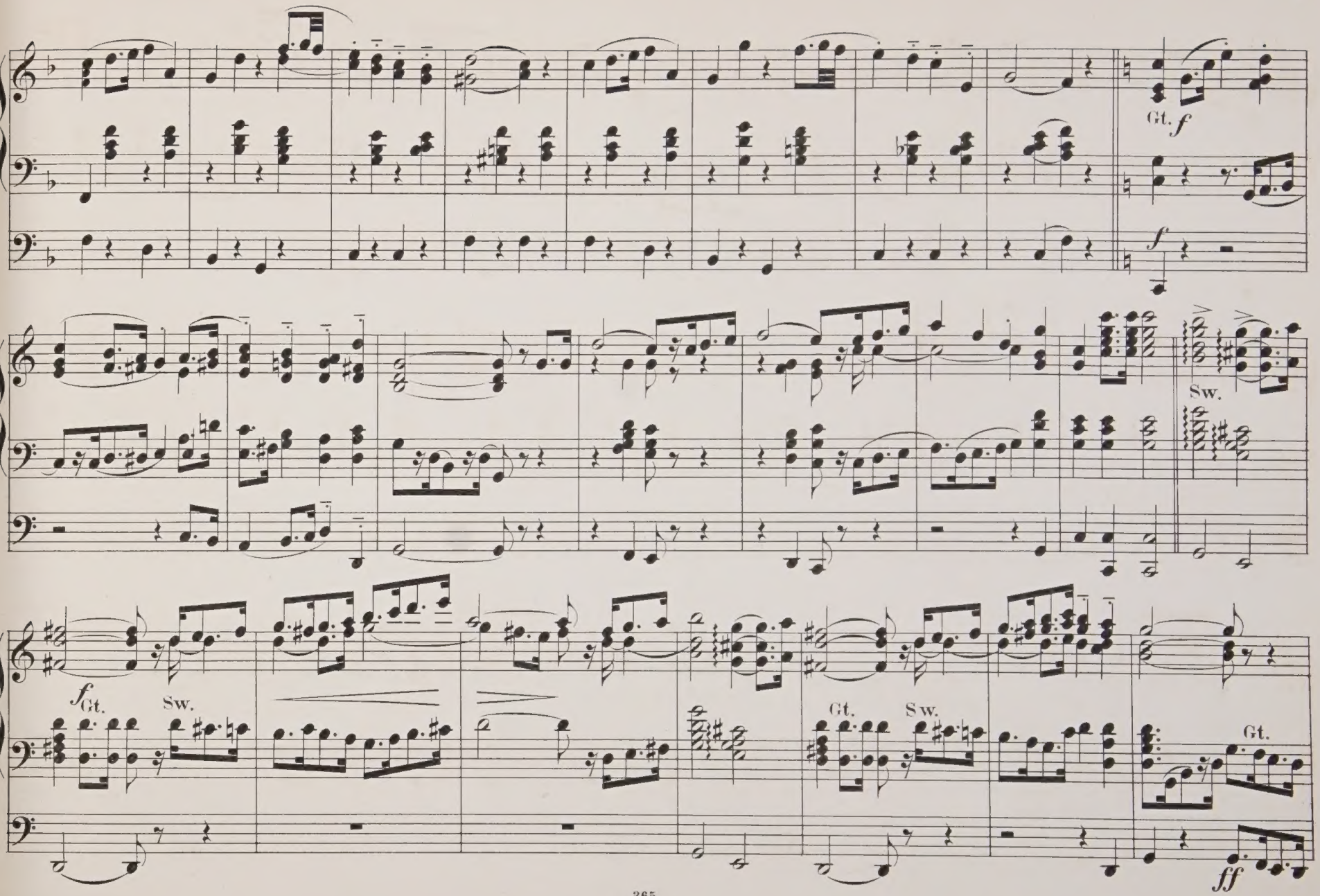
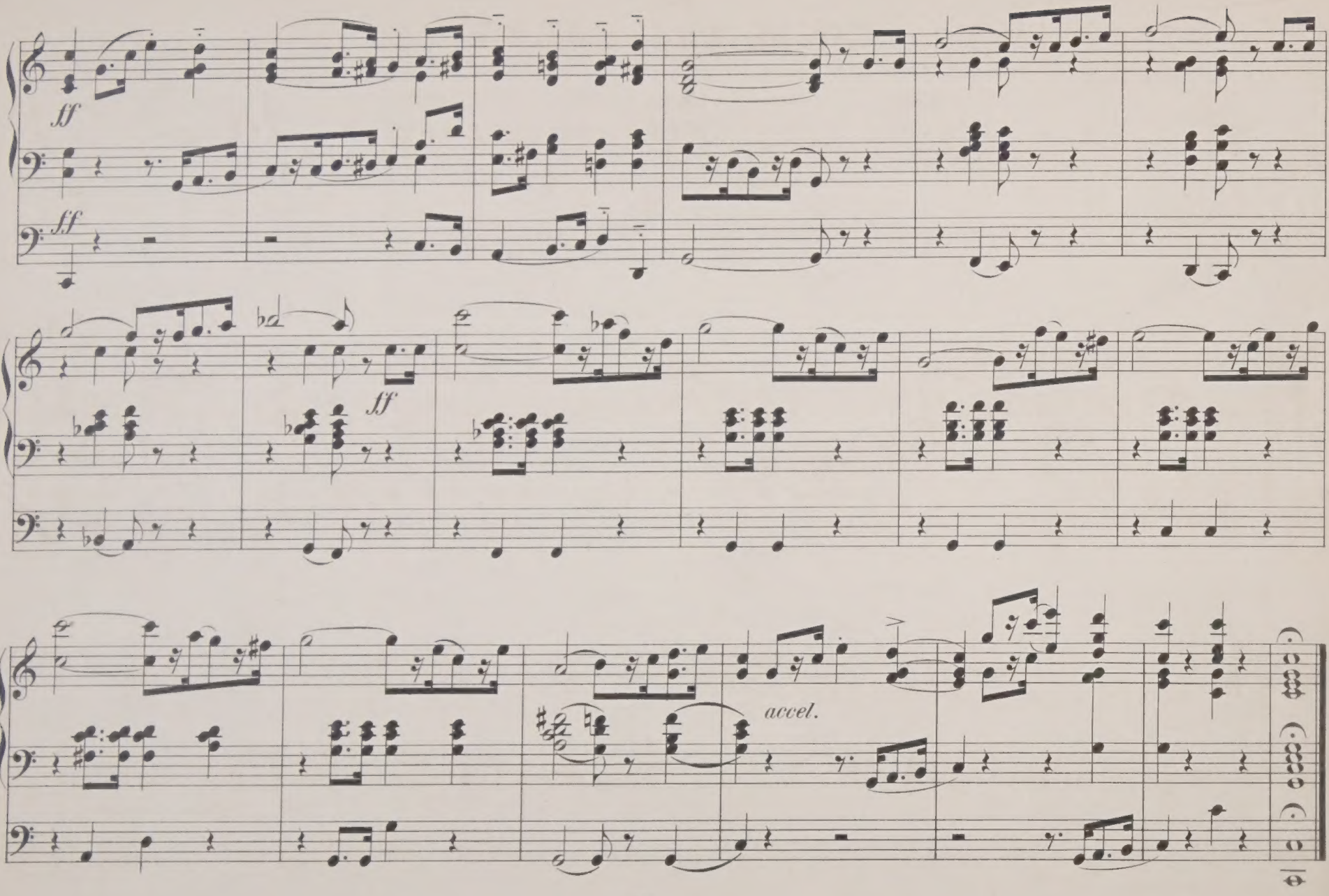
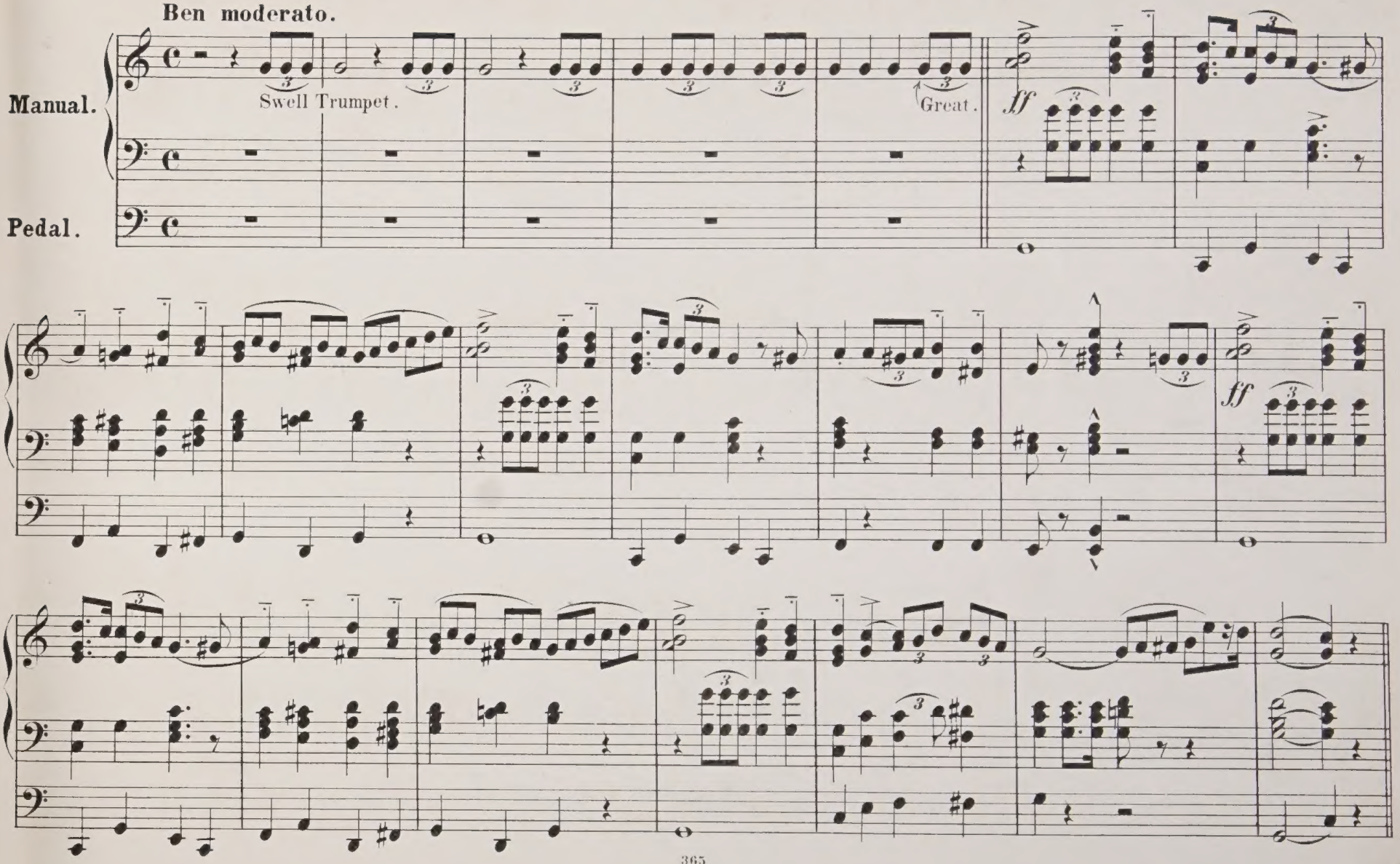
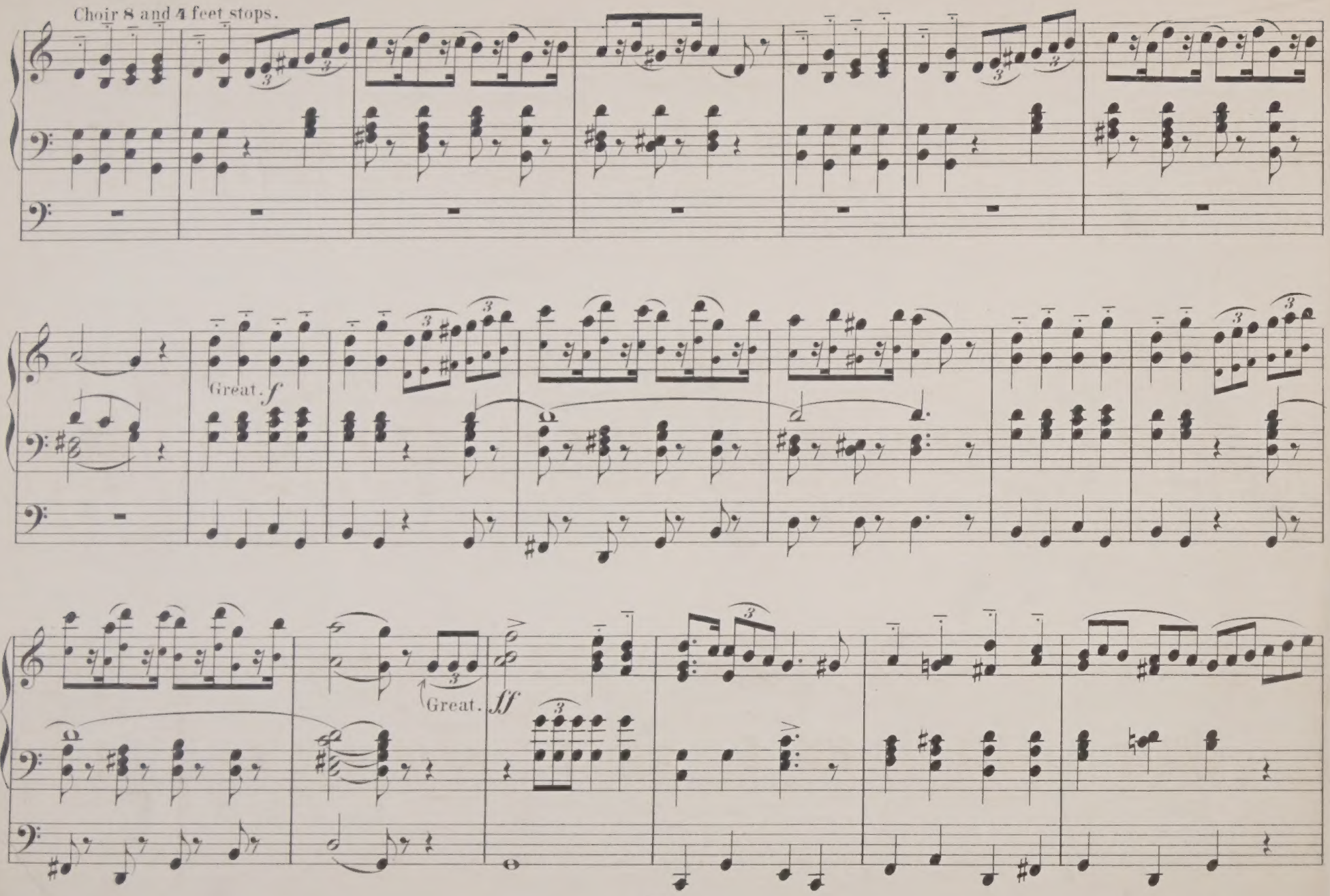

ff
Clarionet
Swell reduced
16 and 8 ft.
Trumpet.
Sw. both hands.
p
cresc.
Ch. L. H.
Sw. both hands
p
cresc.
Clar.

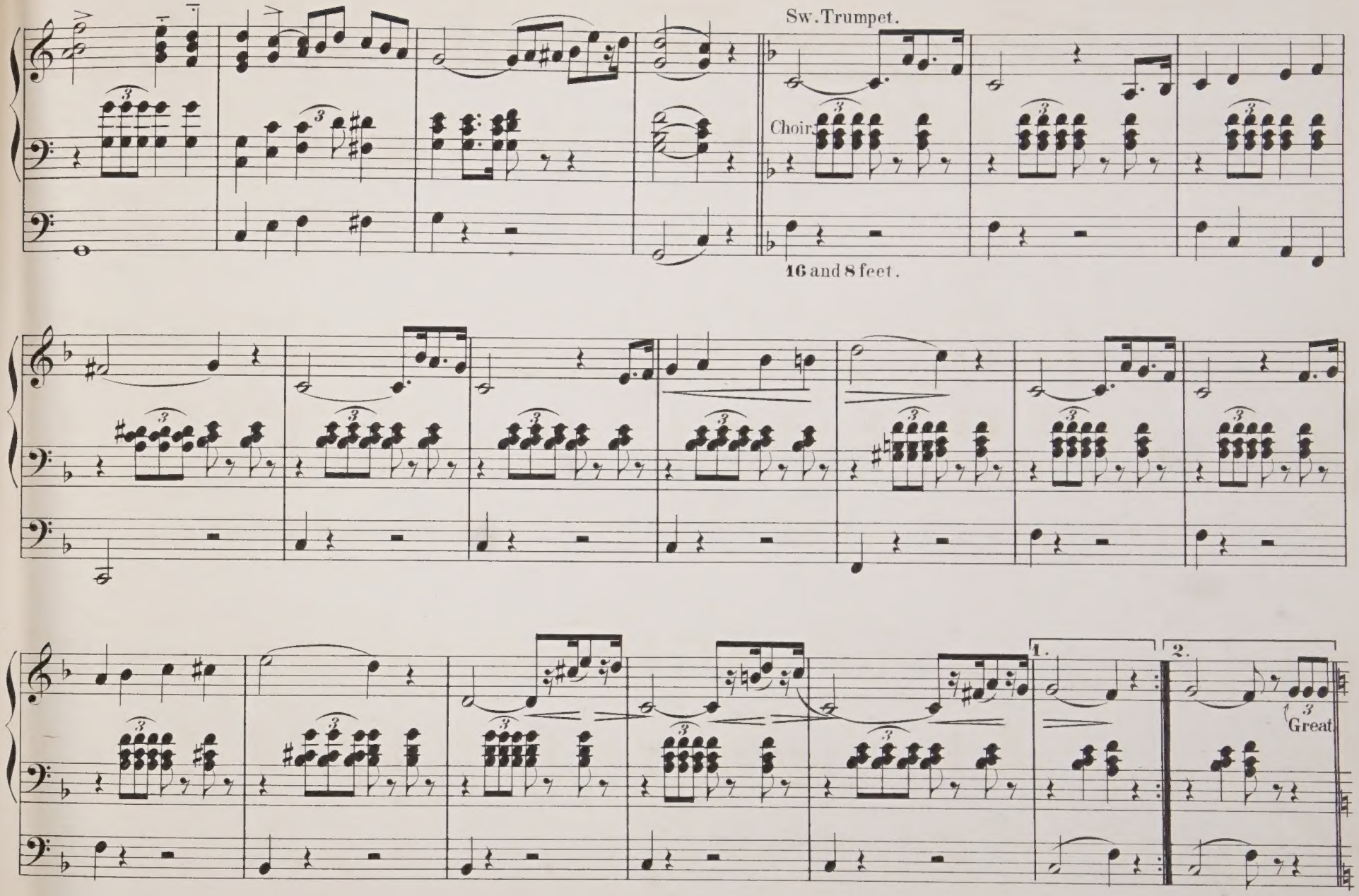

Gt.
f
f
Sw.
f
Gt.
Sw.
Gt.
Sw.
Gt.
ff

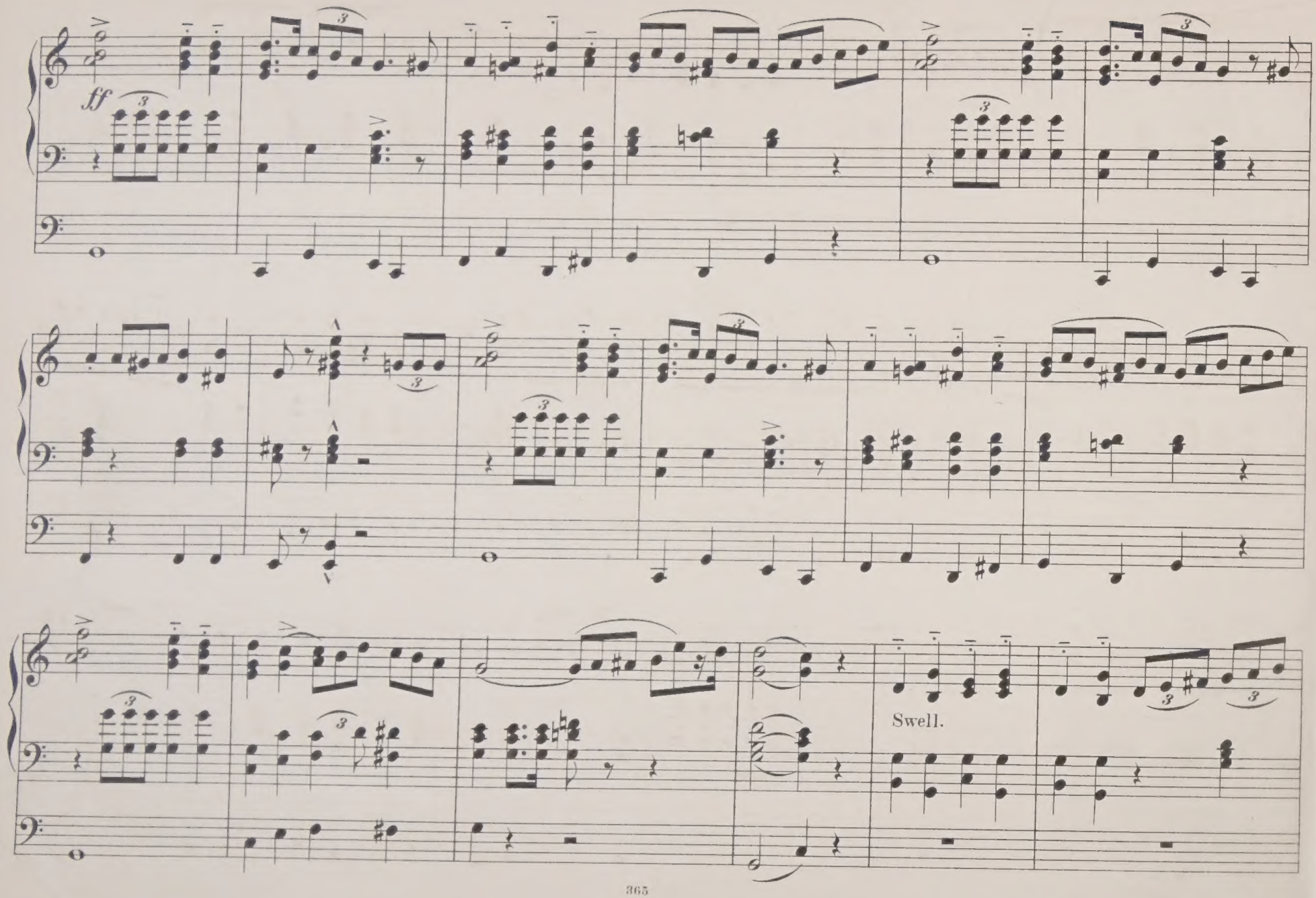

ff
ff
ff
accel.

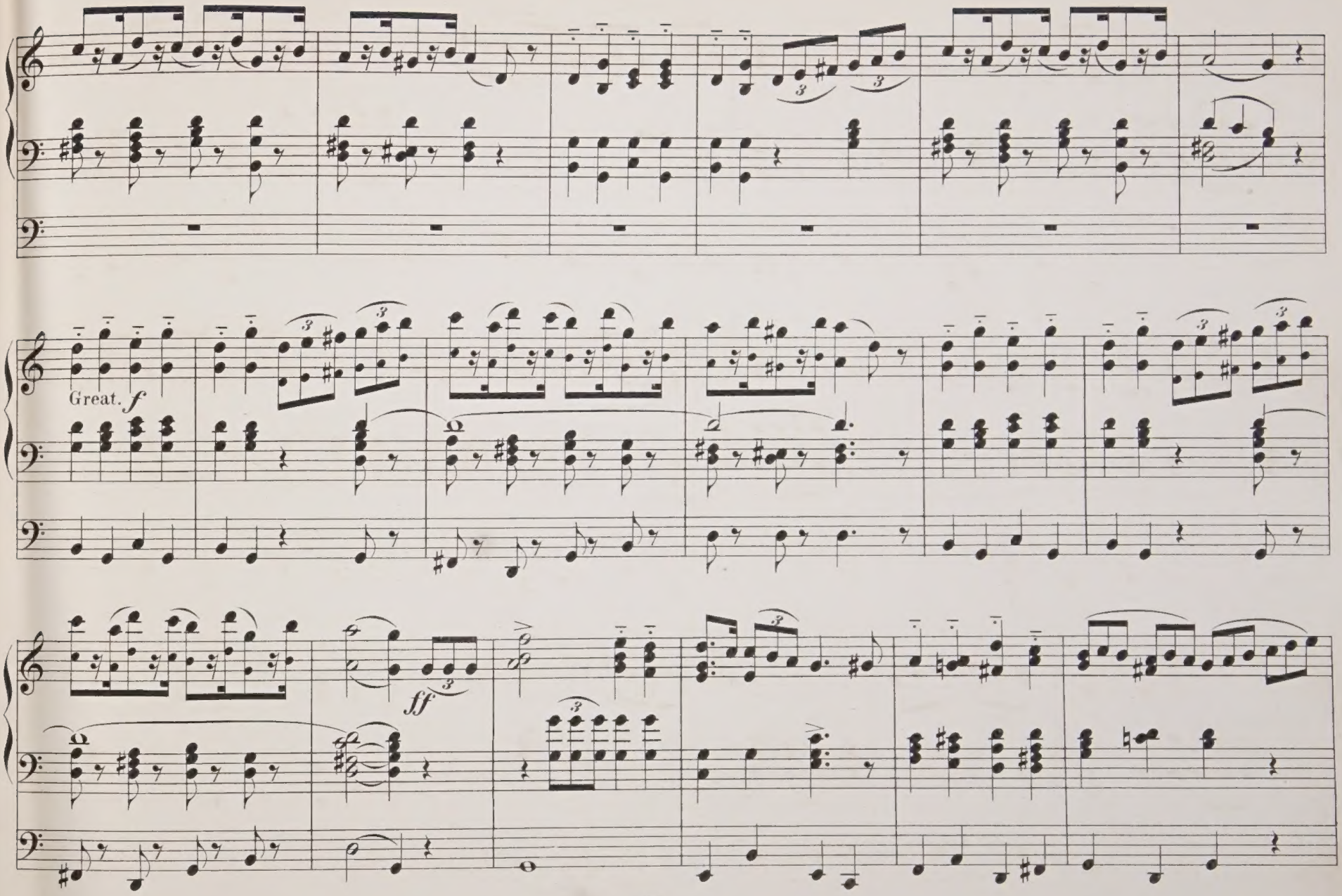
II.
MARCHE AUX FLAMBEAUX.

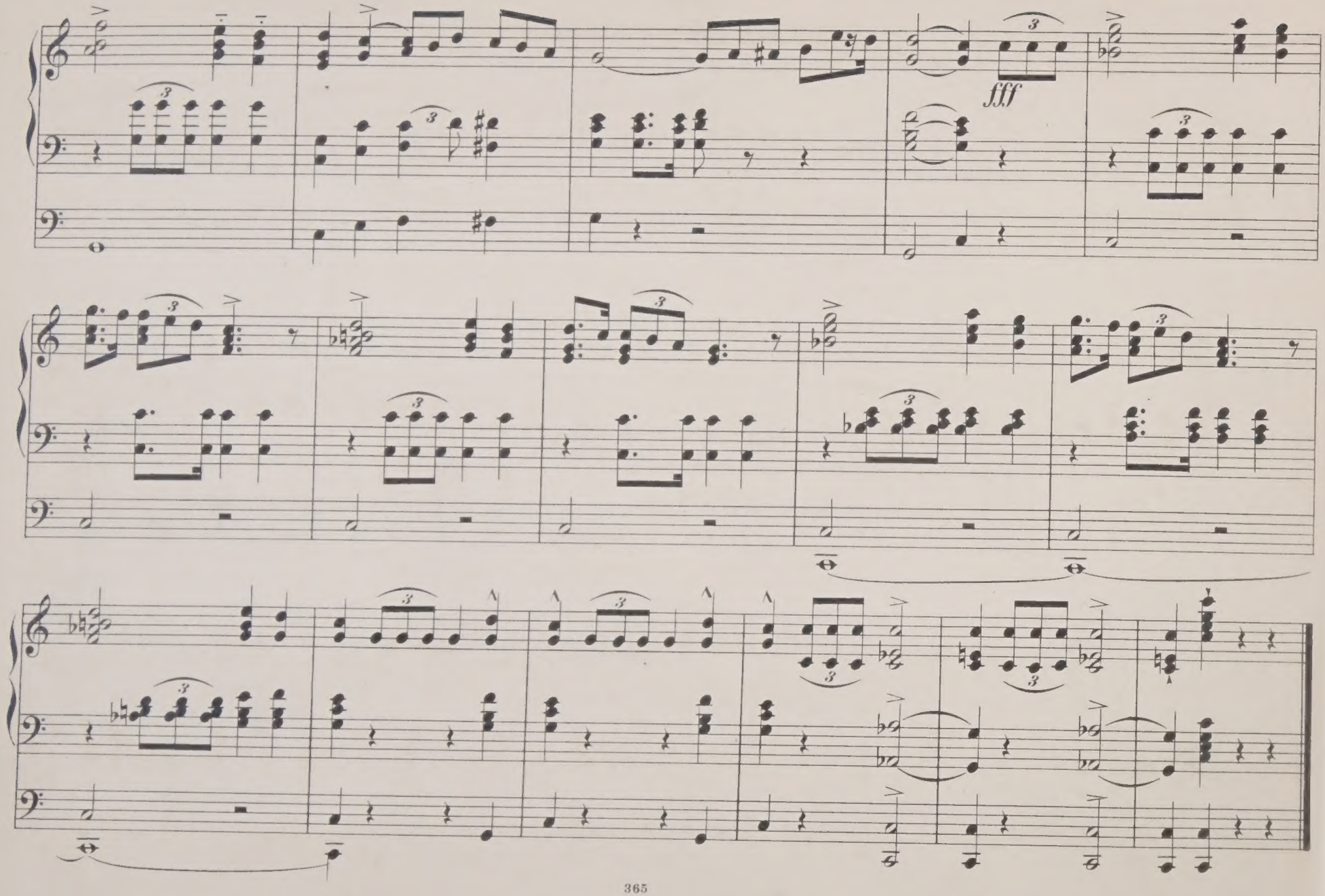



Choir 8 and 4 feet stops.
Great. f
Great. ff

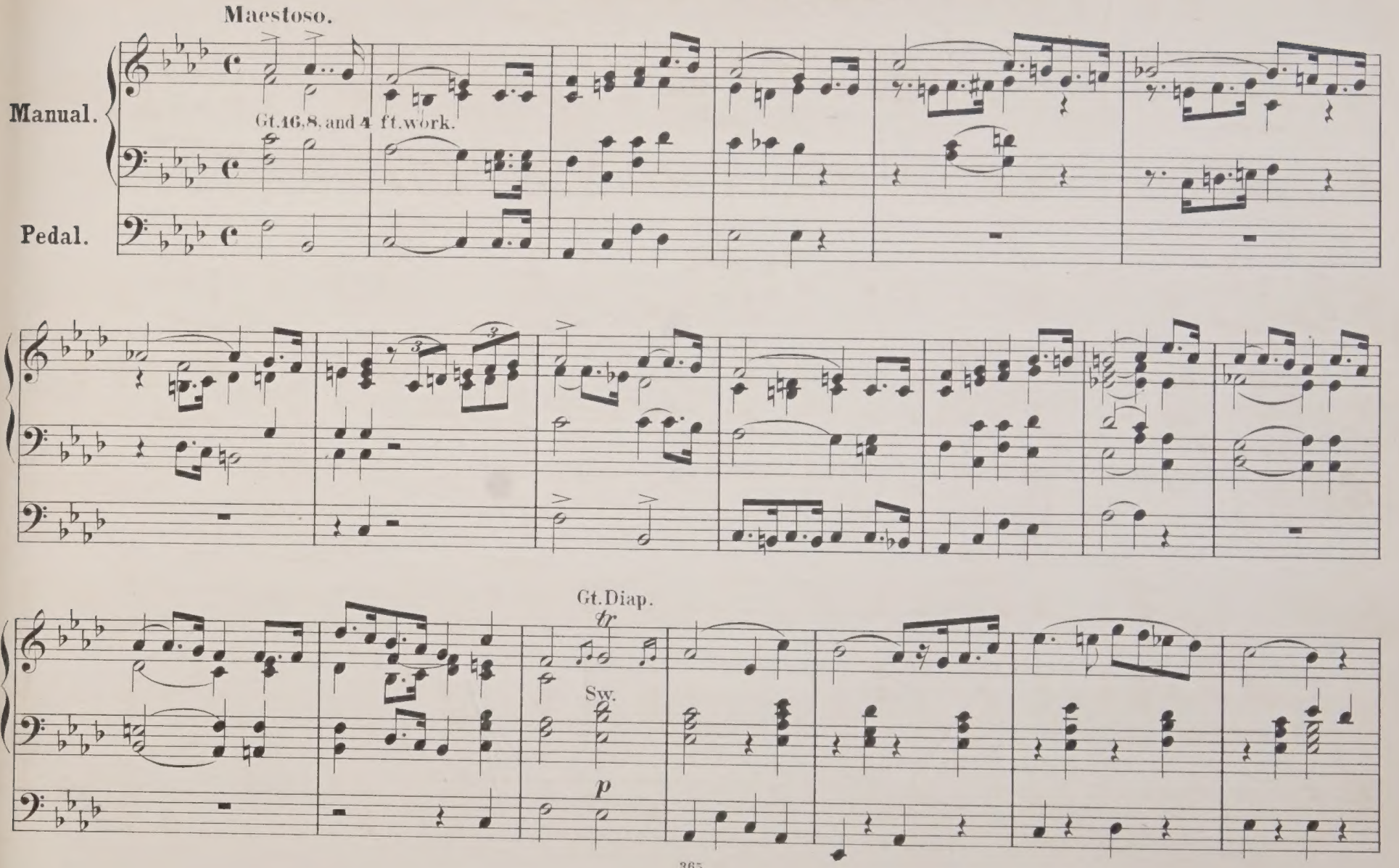

Sw. Trumpet.
Choir.
16 and 8 feet.
1.
2.
Great

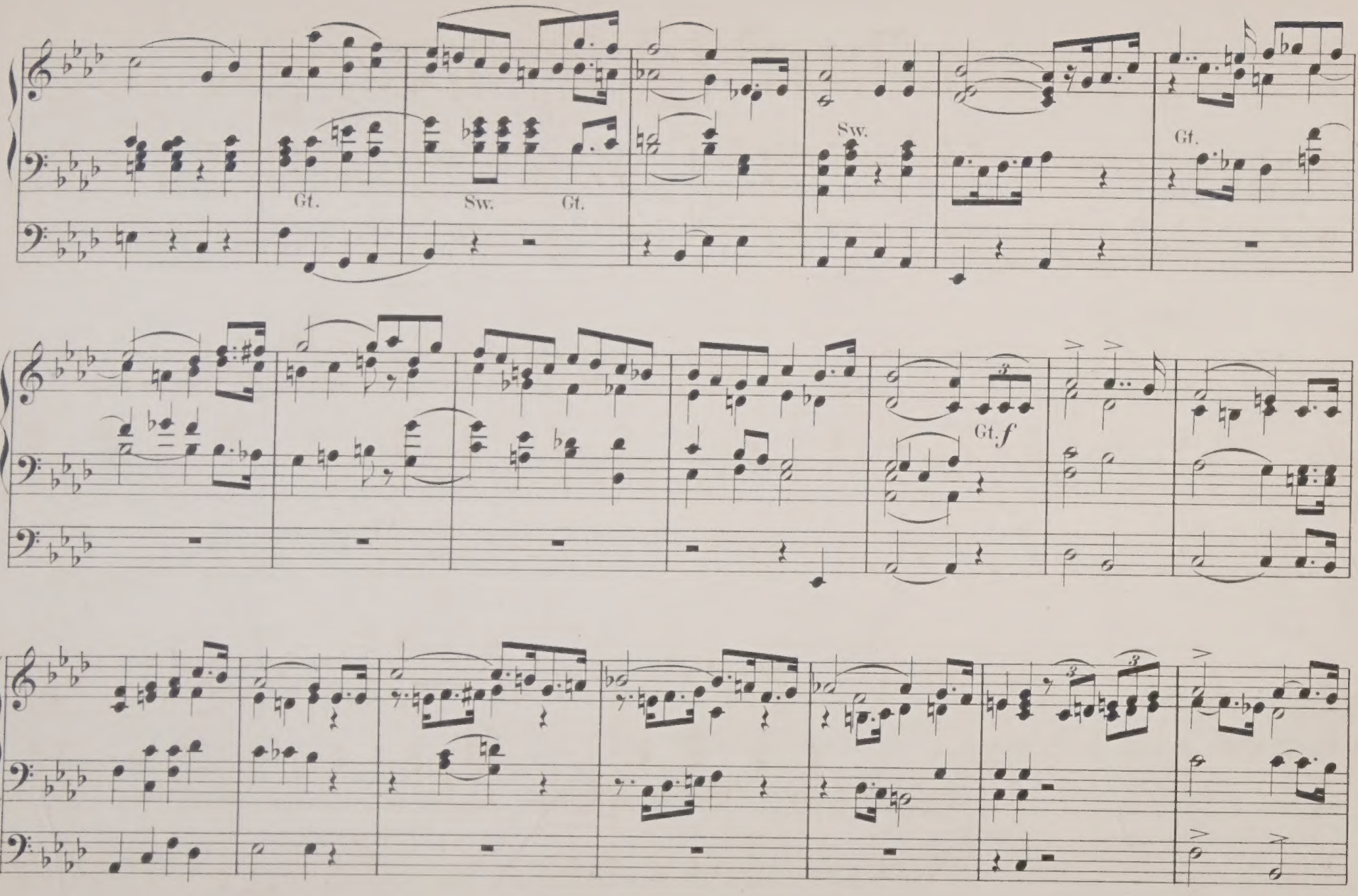

ff
Swell.

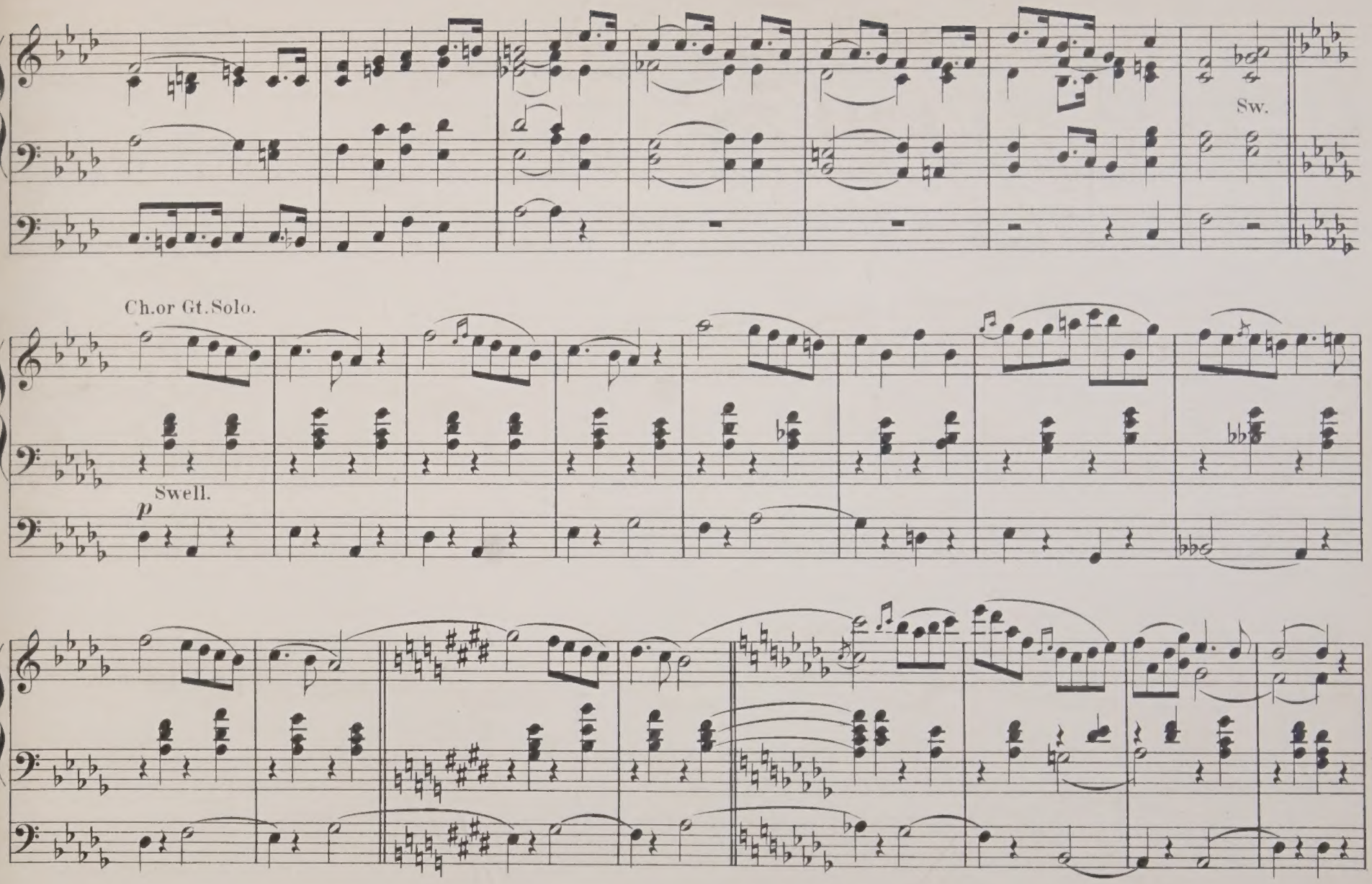

Great. f
ff

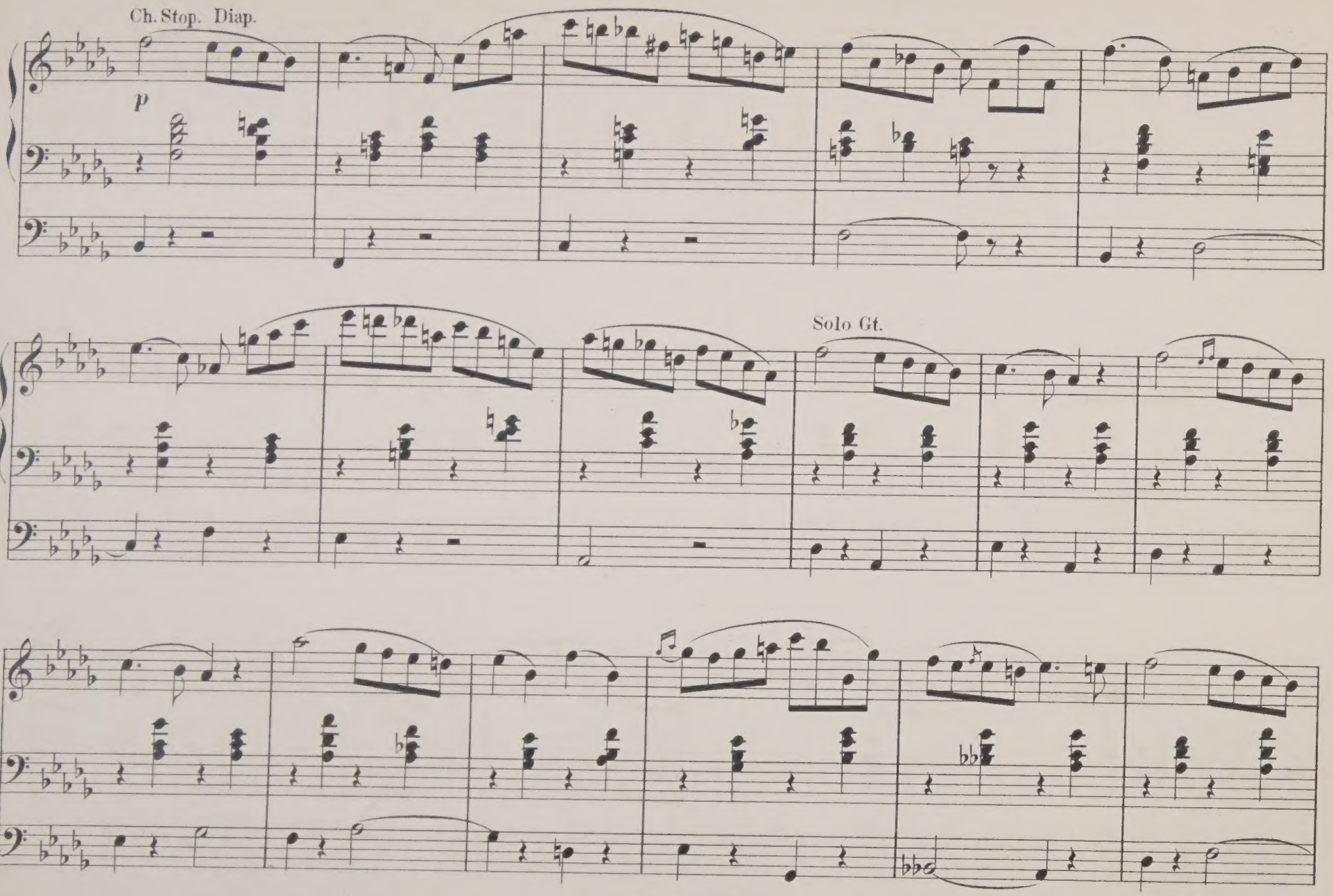

fff

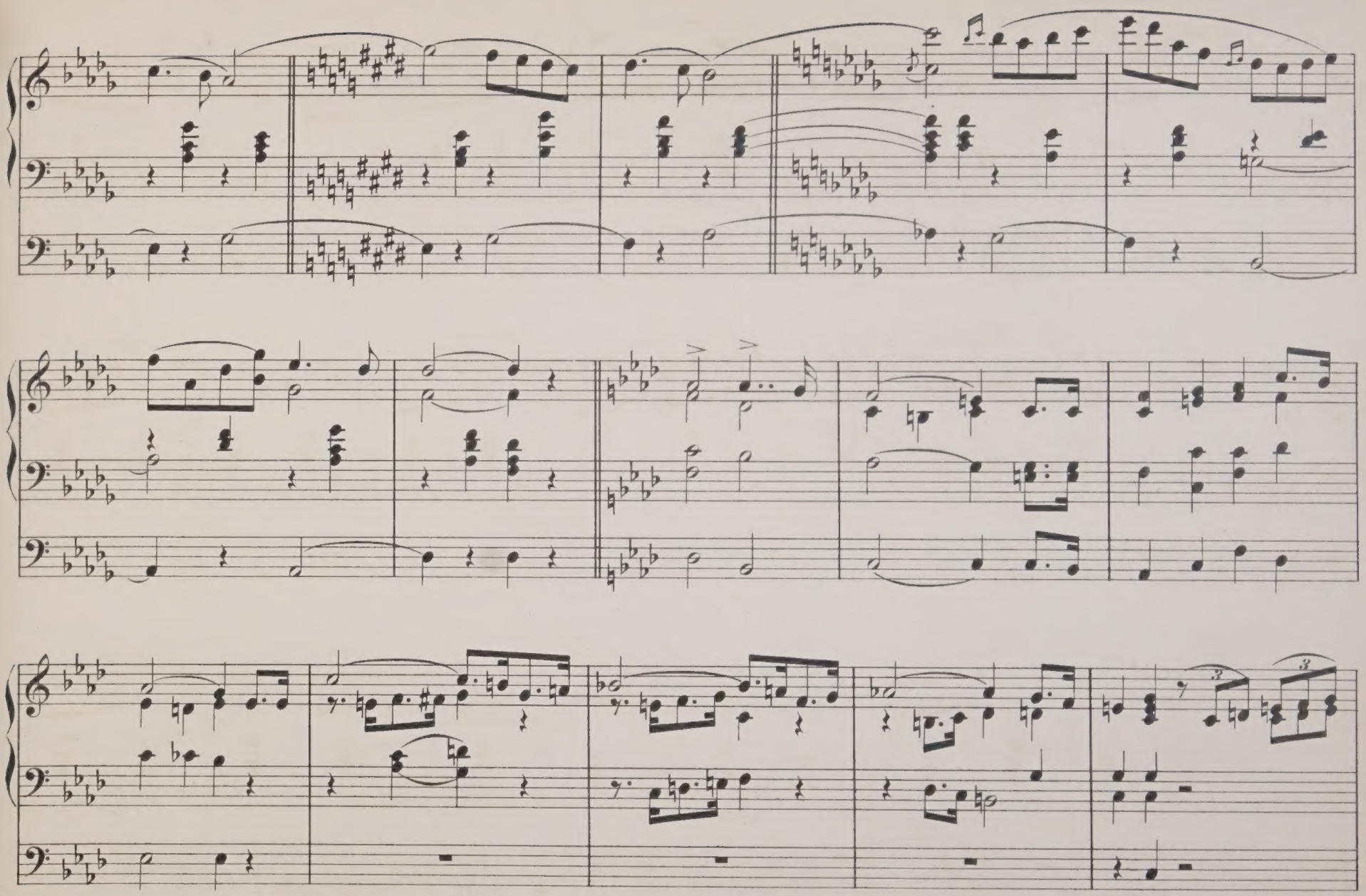
III.
MARCHE DES FANTÔMES.

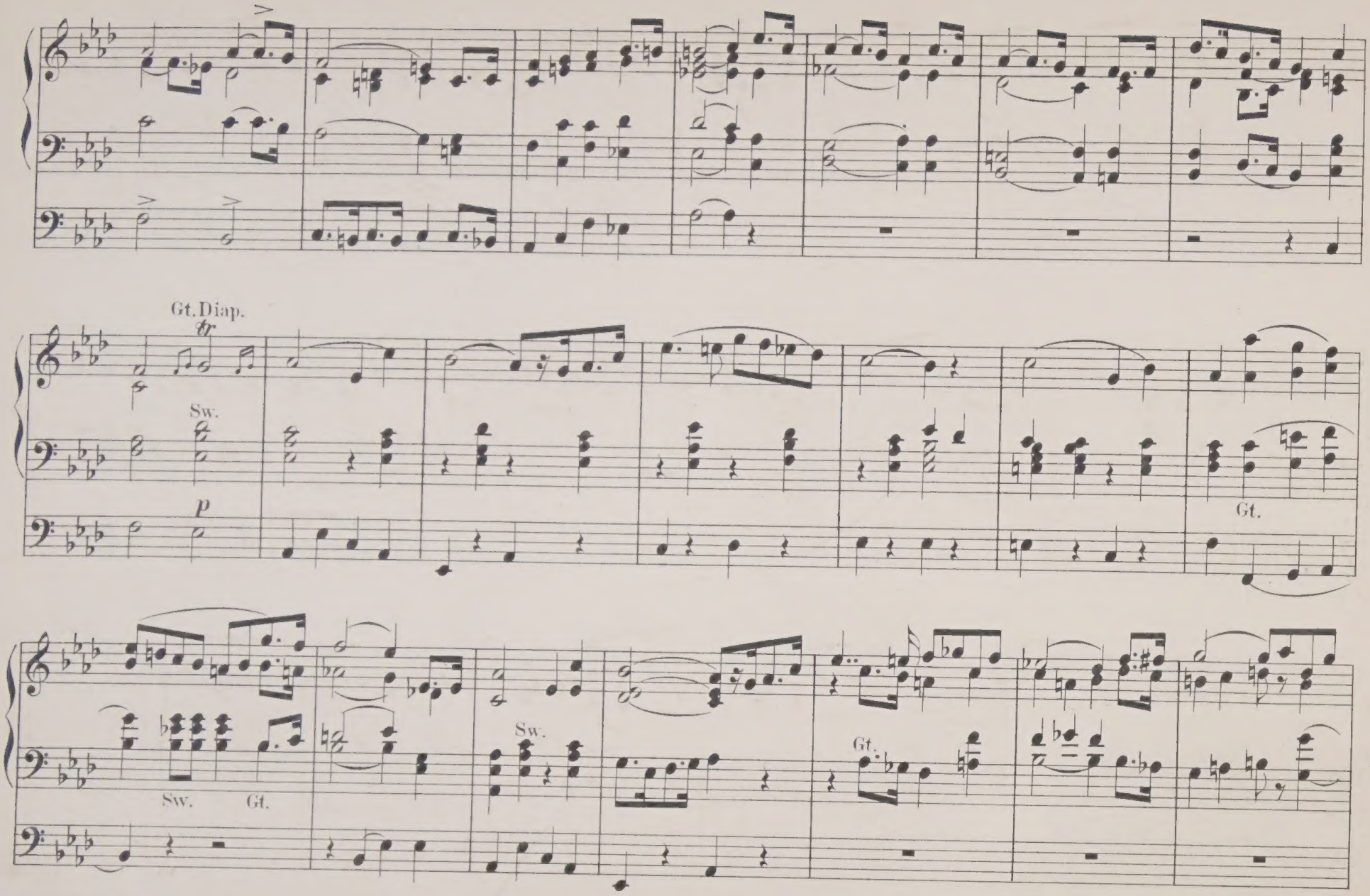


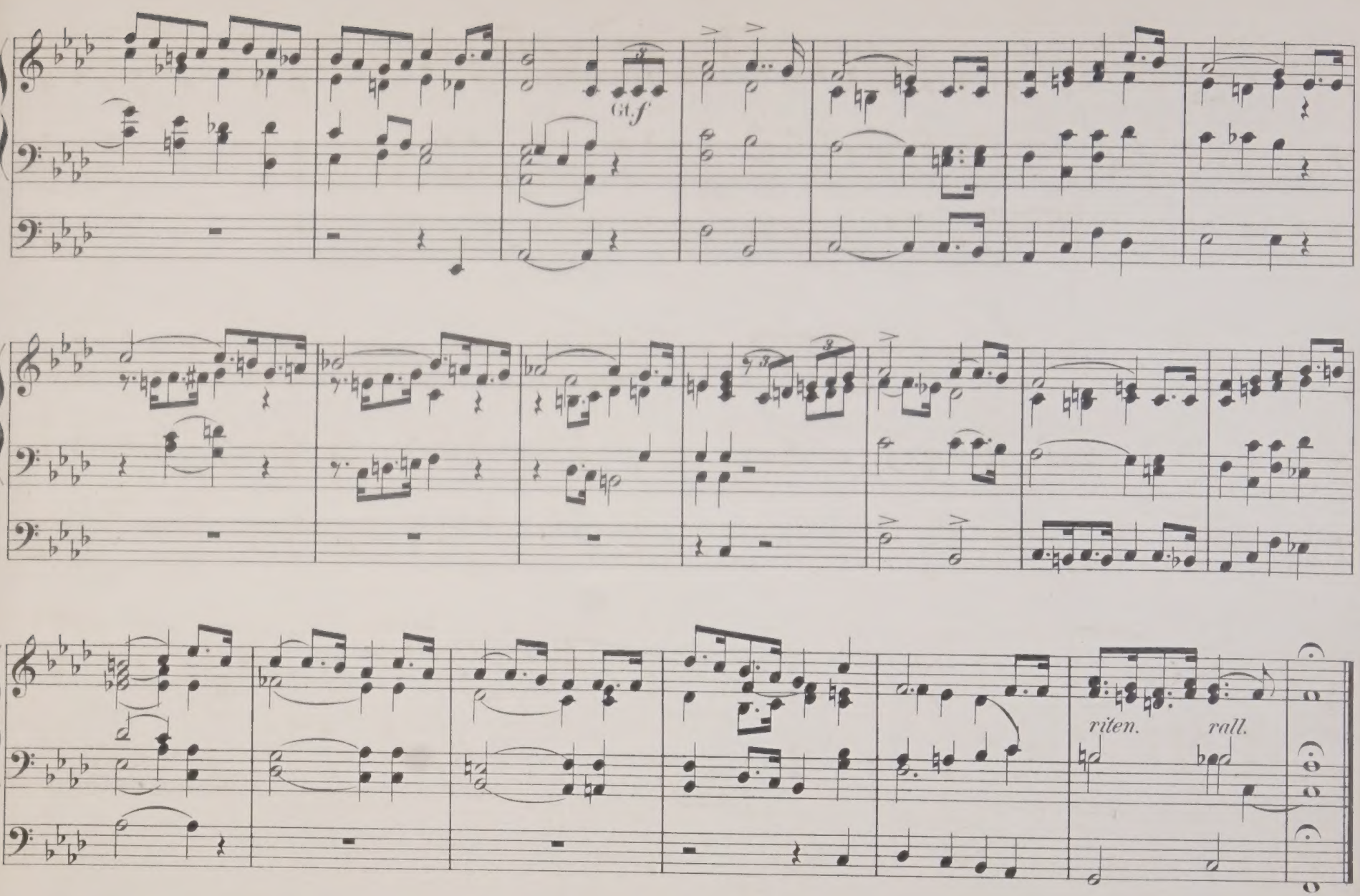

Gt.
Sw.
Gt.
Sw.
Gt.
Gt. f


Sw.
Ch.or Gt.Solo.
Swell.
p


Ch. Stop. Diap.
p
Solo Gt.



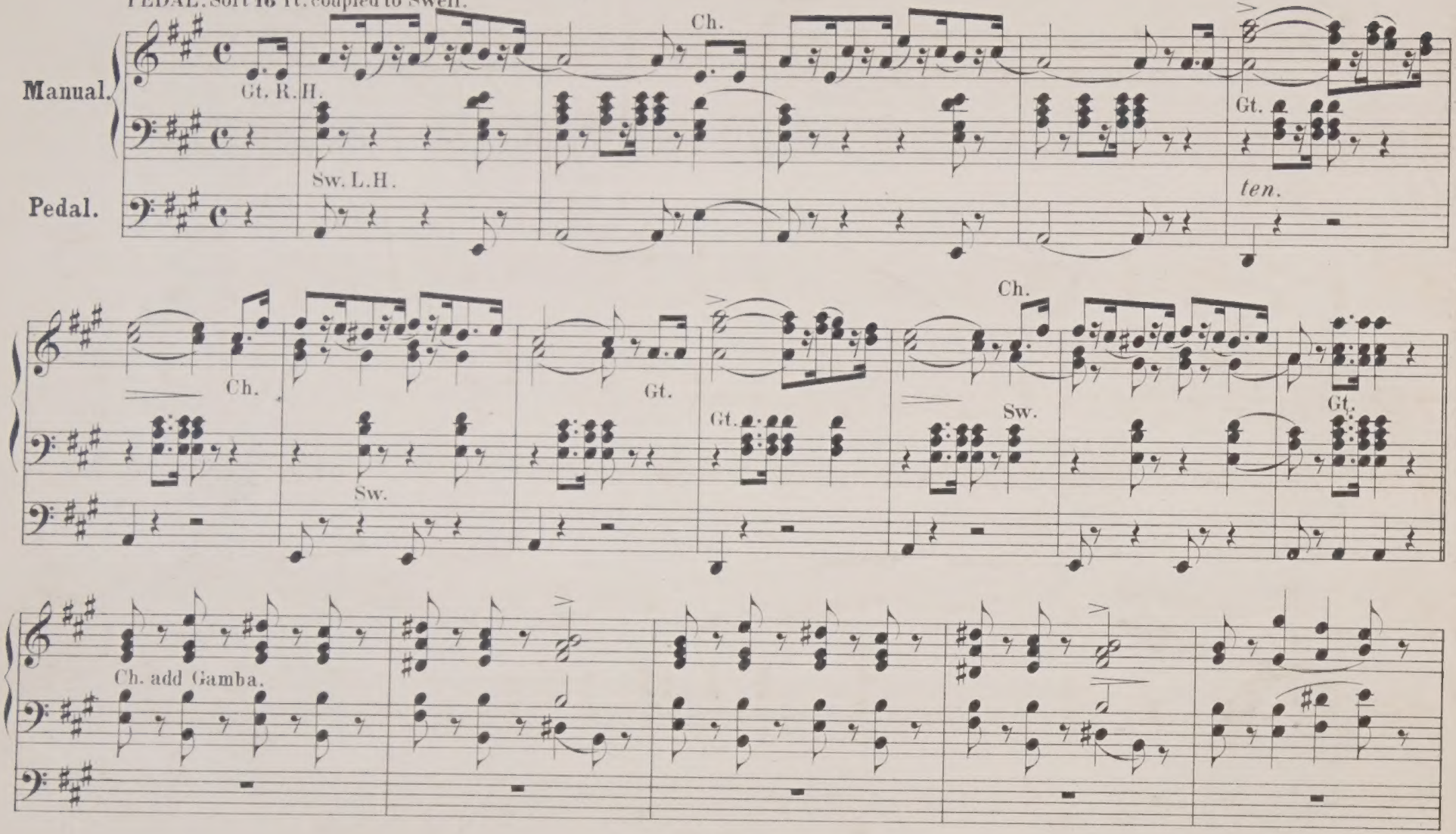

Gt. Diap.
tr
Sw.
p
Gt.
Sw.
Gt.
Sw.
Gt.

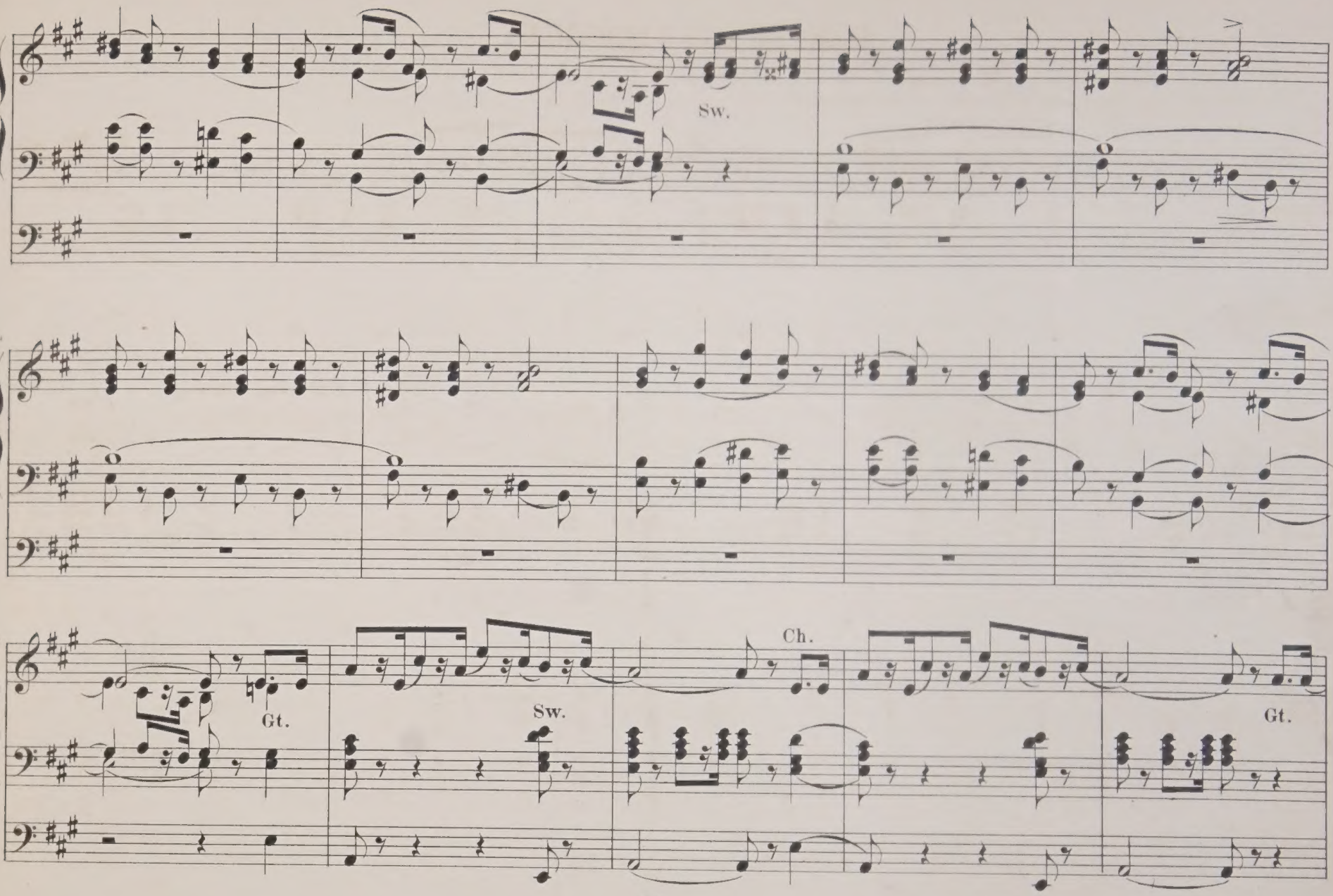

Gt.f
riten.
rall.

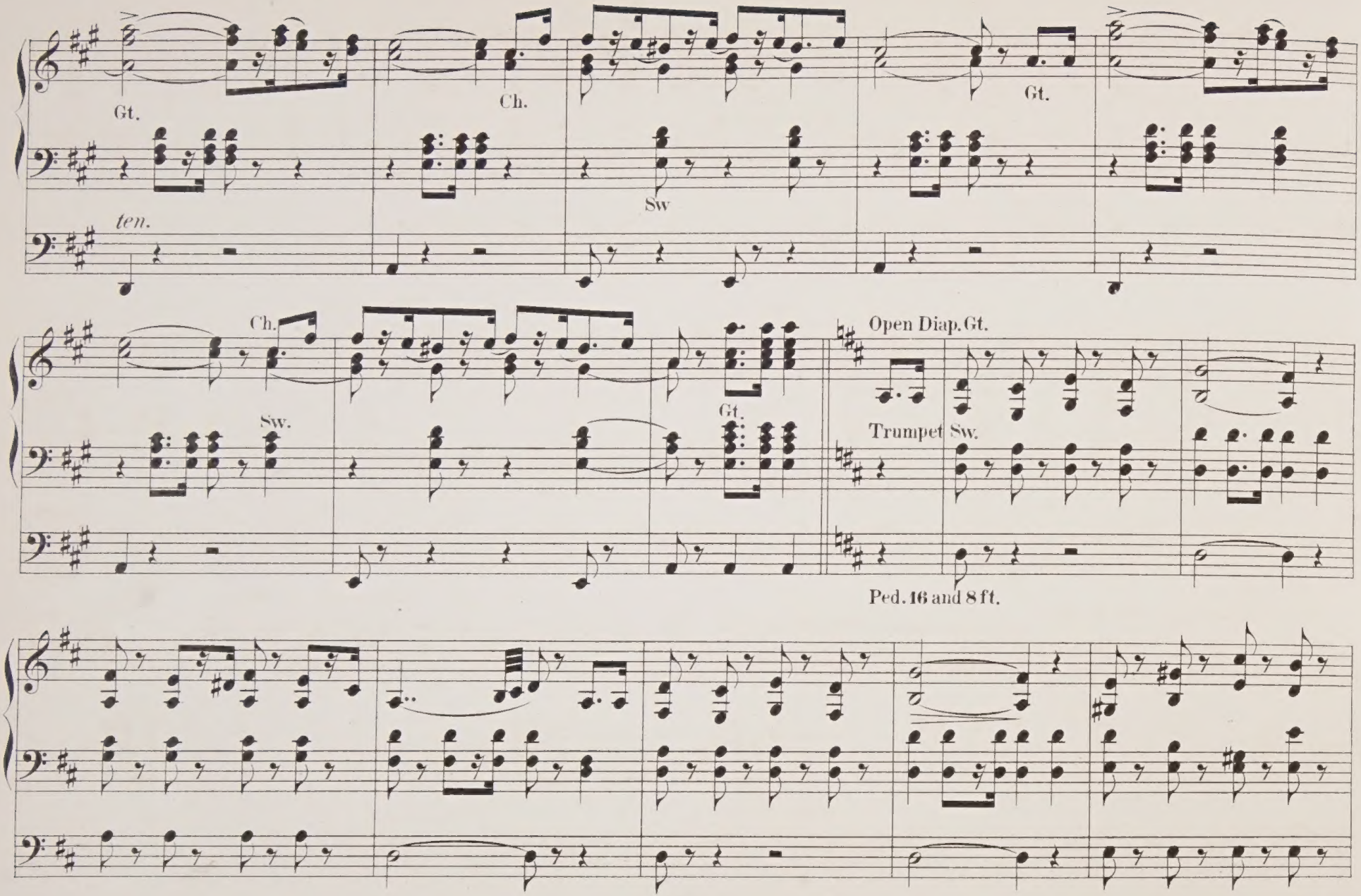
IV.

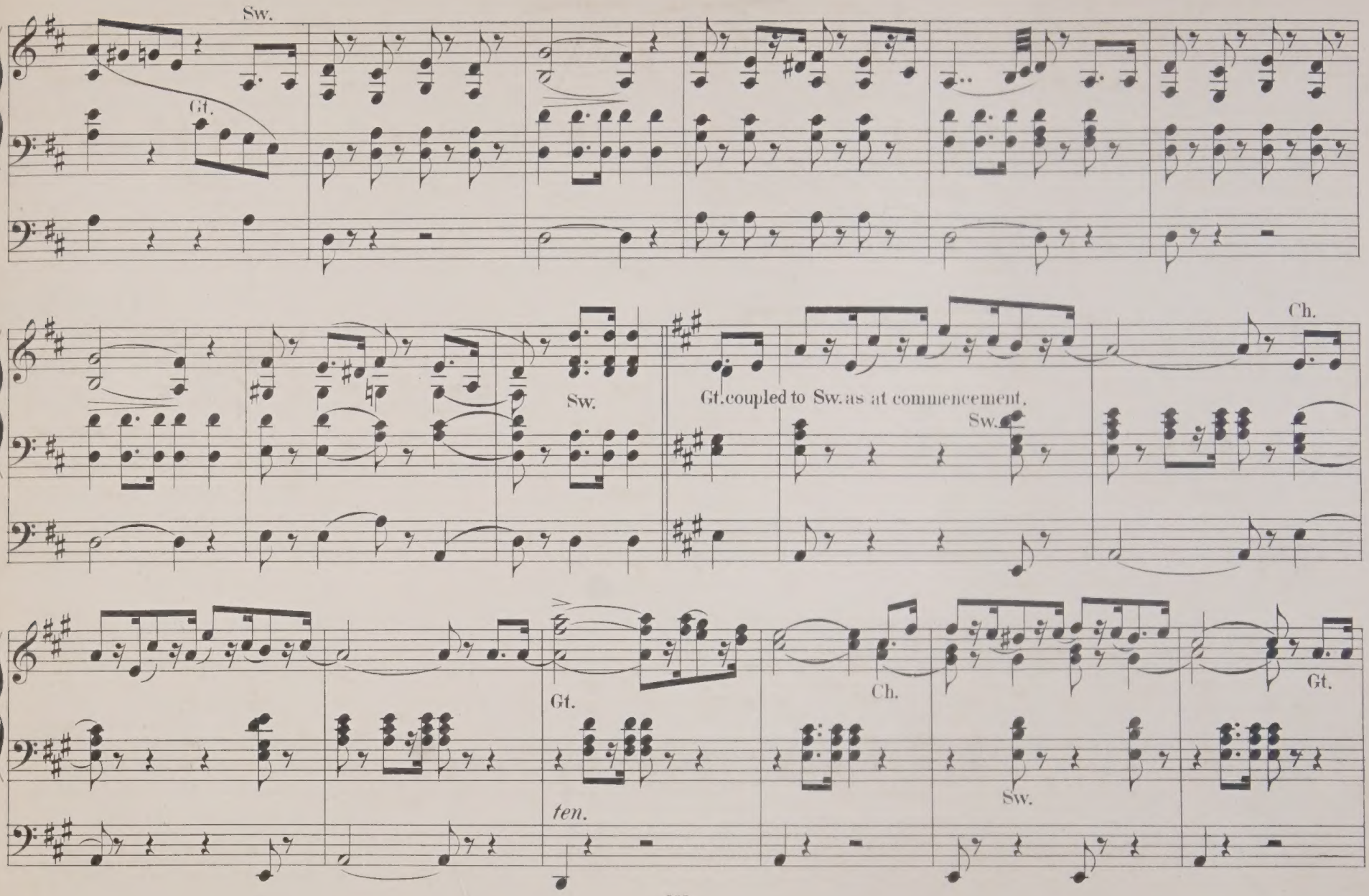
MARCHE DES GIRONDINS.

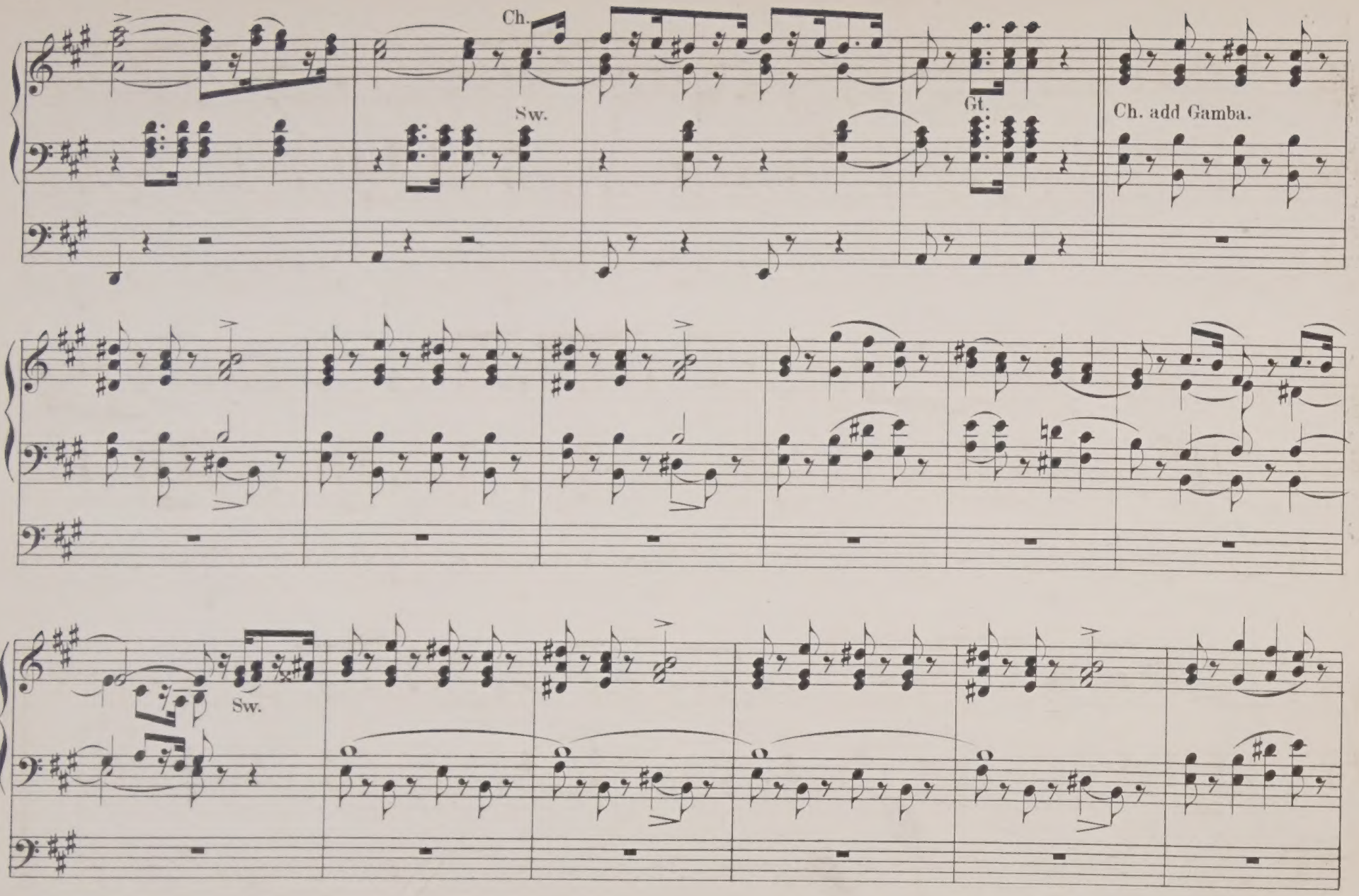
Prepare Organ thus:—
GREAT. Open and stopt Diap.
SWELL. Diaps. Octave and Oboe coupled to Gt.
CHOIR. Stopt Diap. and Flute. (more if necessary.)
PEDAL. Soft 16 ft. coupled to Swell.

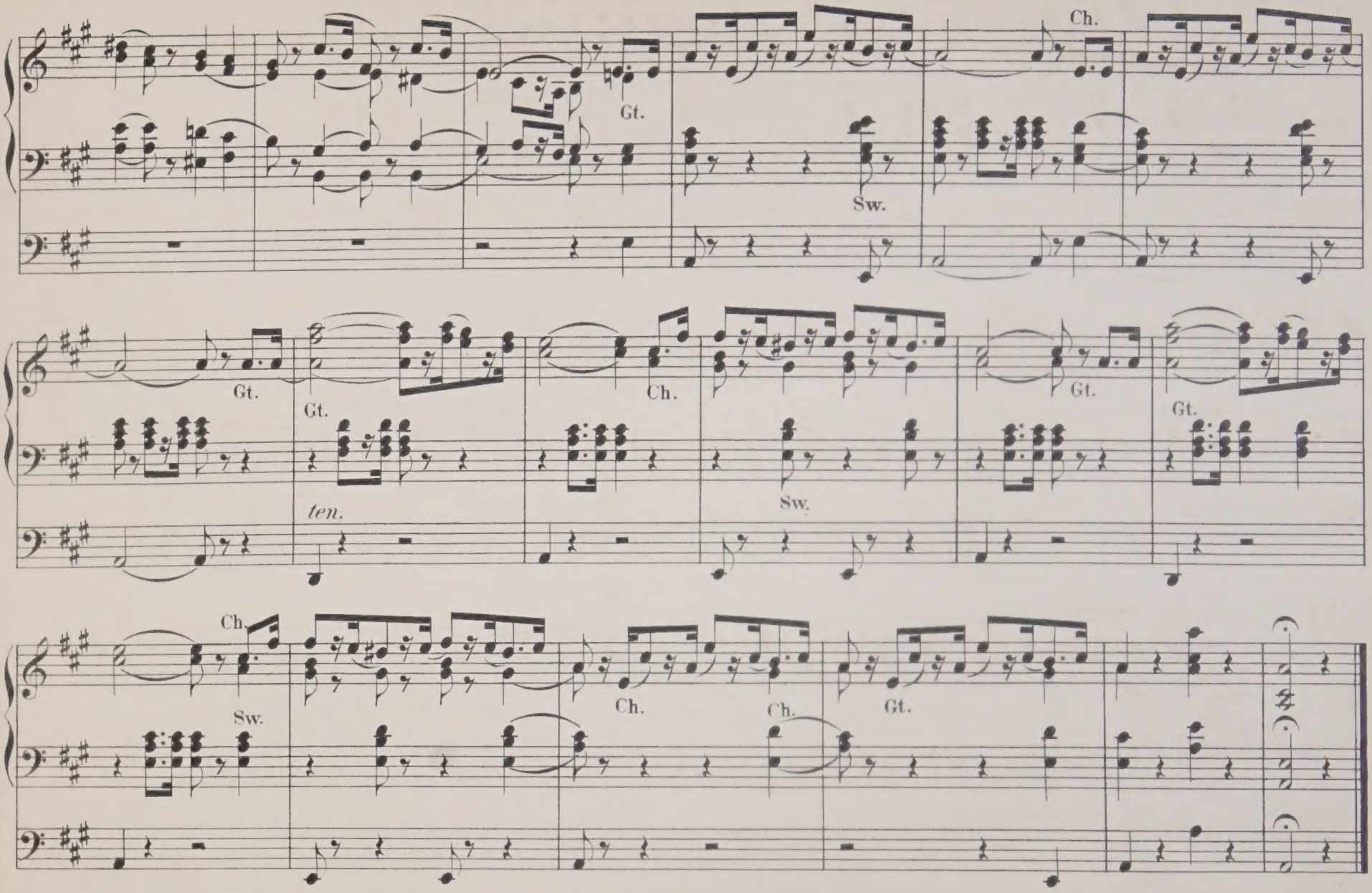



Sw.
Gt.
Sw.
Ch.
Gt.


Gt.
Ch.
Sw
Gt.
ten.
Ch.
Sw.
Gt.
Open Diap. Gt.
Trumpet Sw.
Ped. 16 and 8 ft.


Sw.
Gt.
Sw.
Gt. coupled to Sw. as at commencement.
Sw.
Ch.
Gt.
Ch.
Gt.
Sw.
ten.

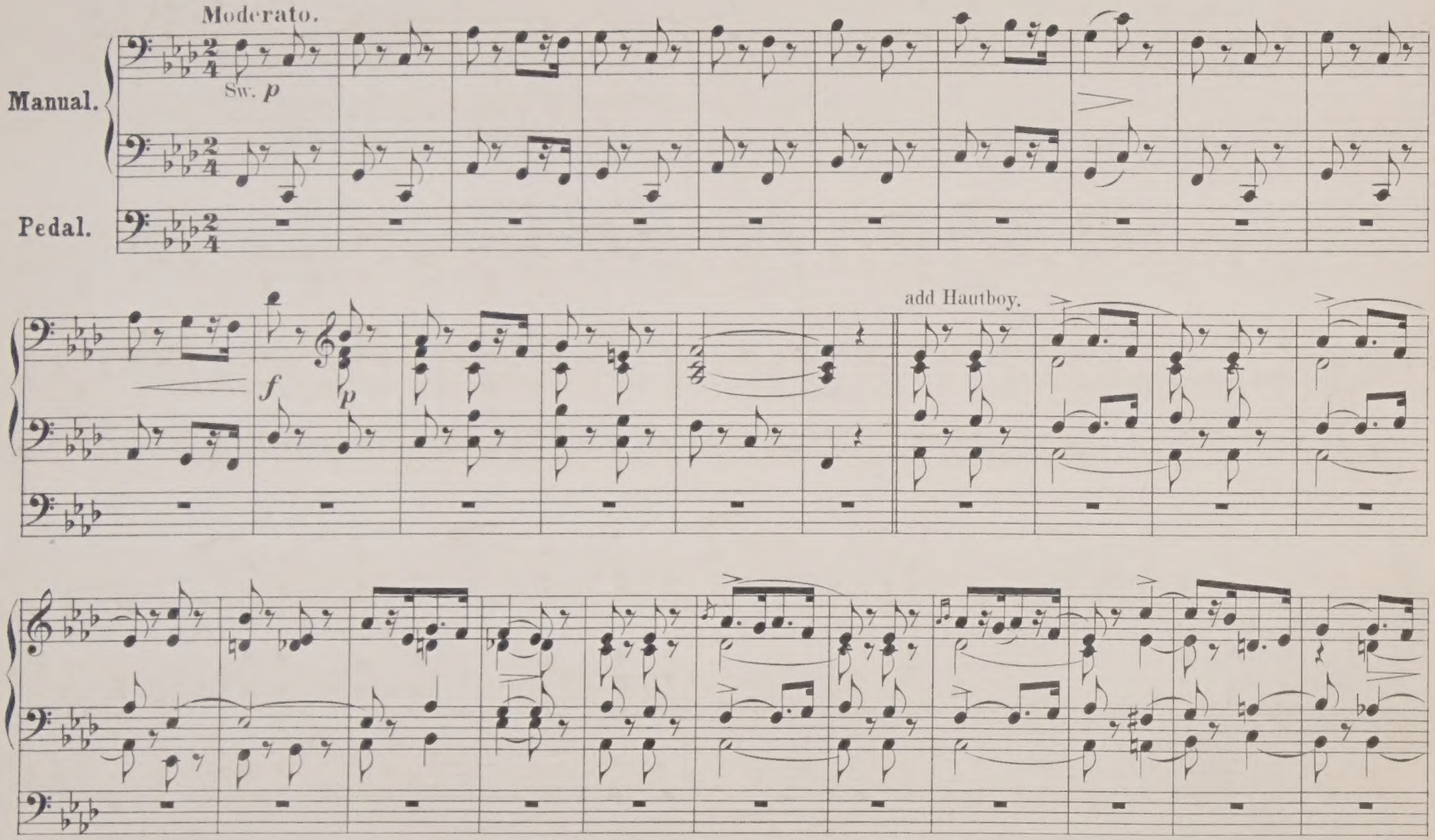

Ch.
Sw.
Gt.
Ch. add Gamba.
Sw.

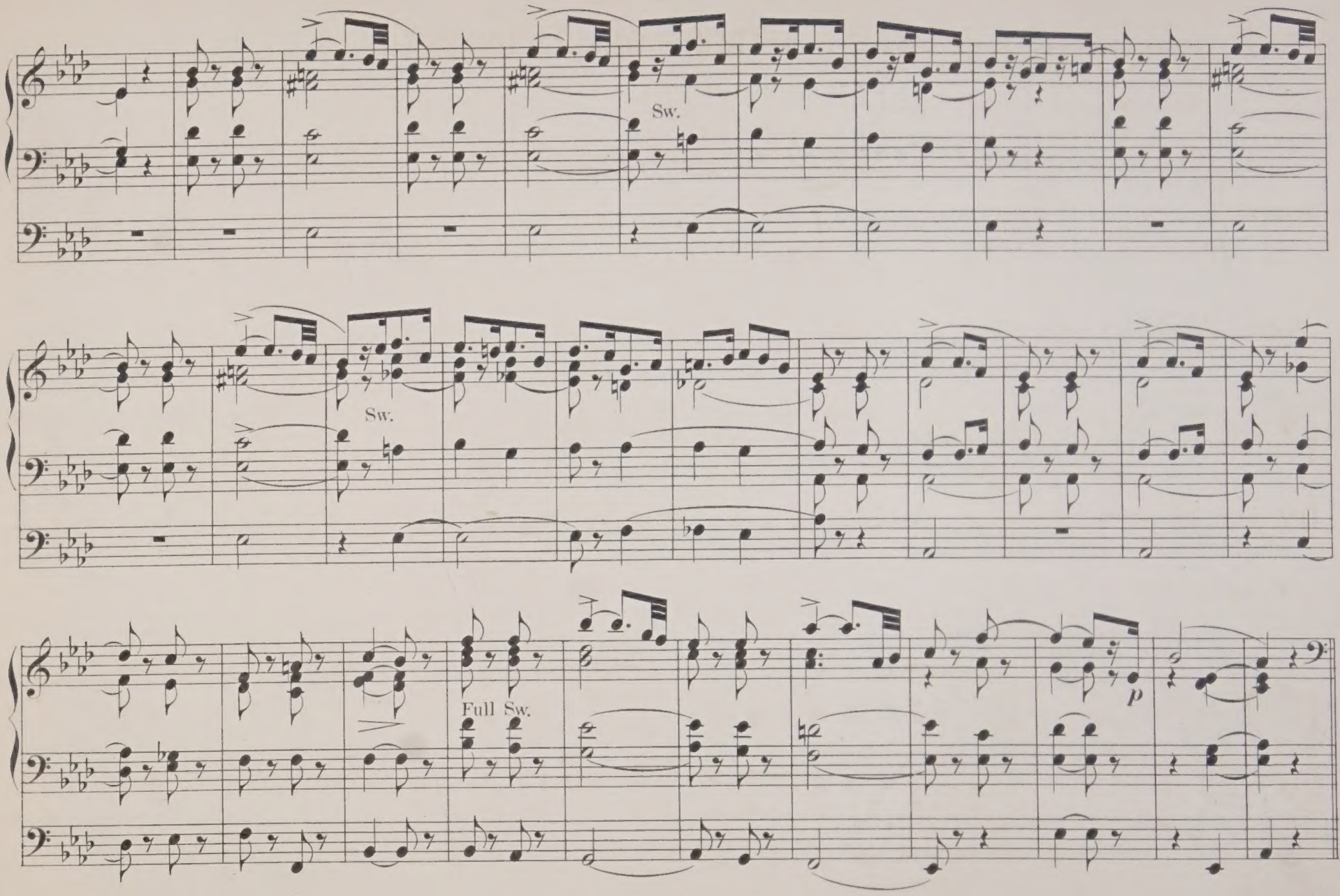

Ch.
Gt.
Sw.
Gt.
Gt.
Ch.
Sw.
Gt.
Gt.
ten.
Ch.
Sw.
Ch.
Ch.
Ch.
Gt.

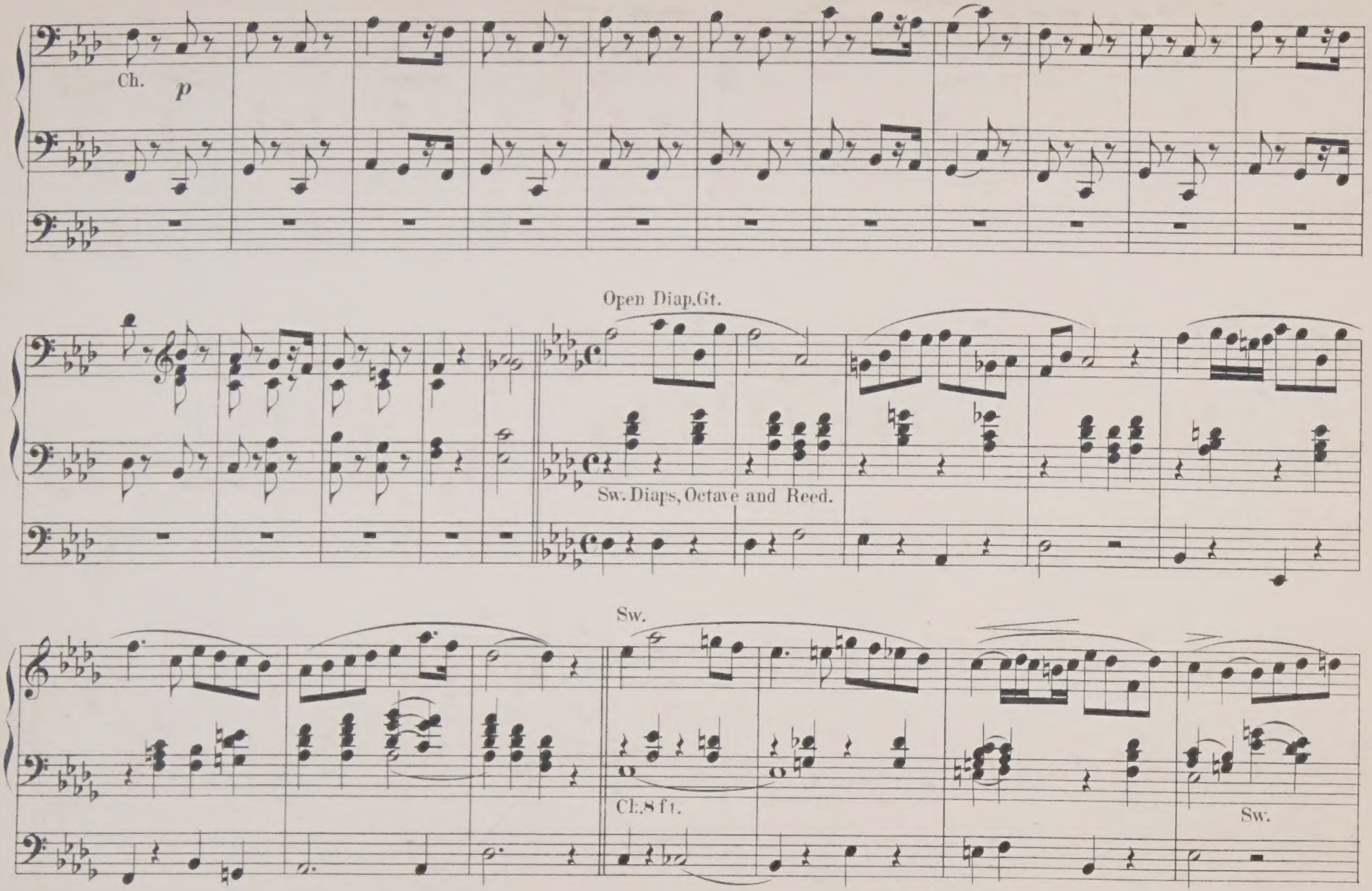
V.

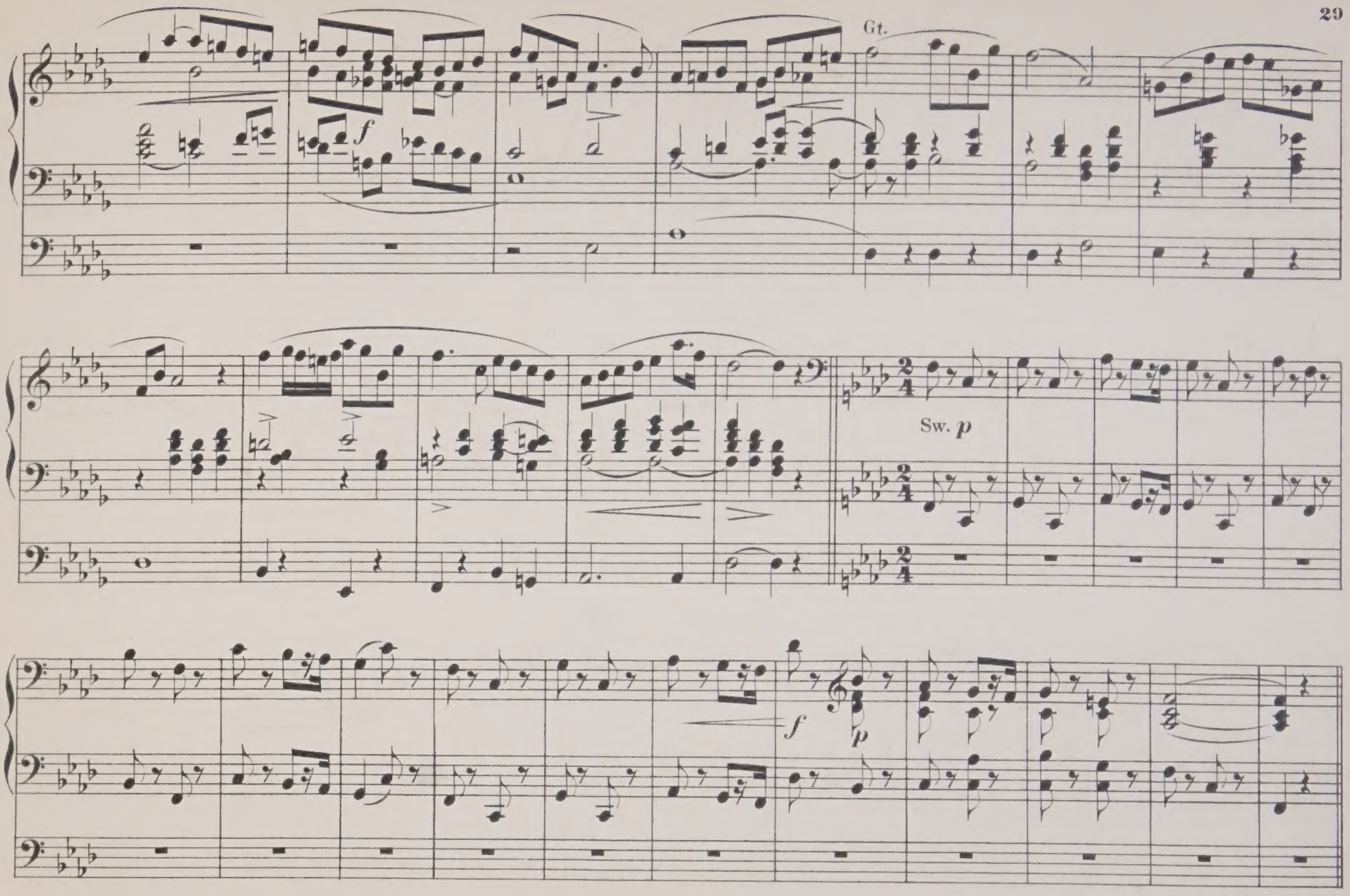
MARCHE DES JACOBINS.

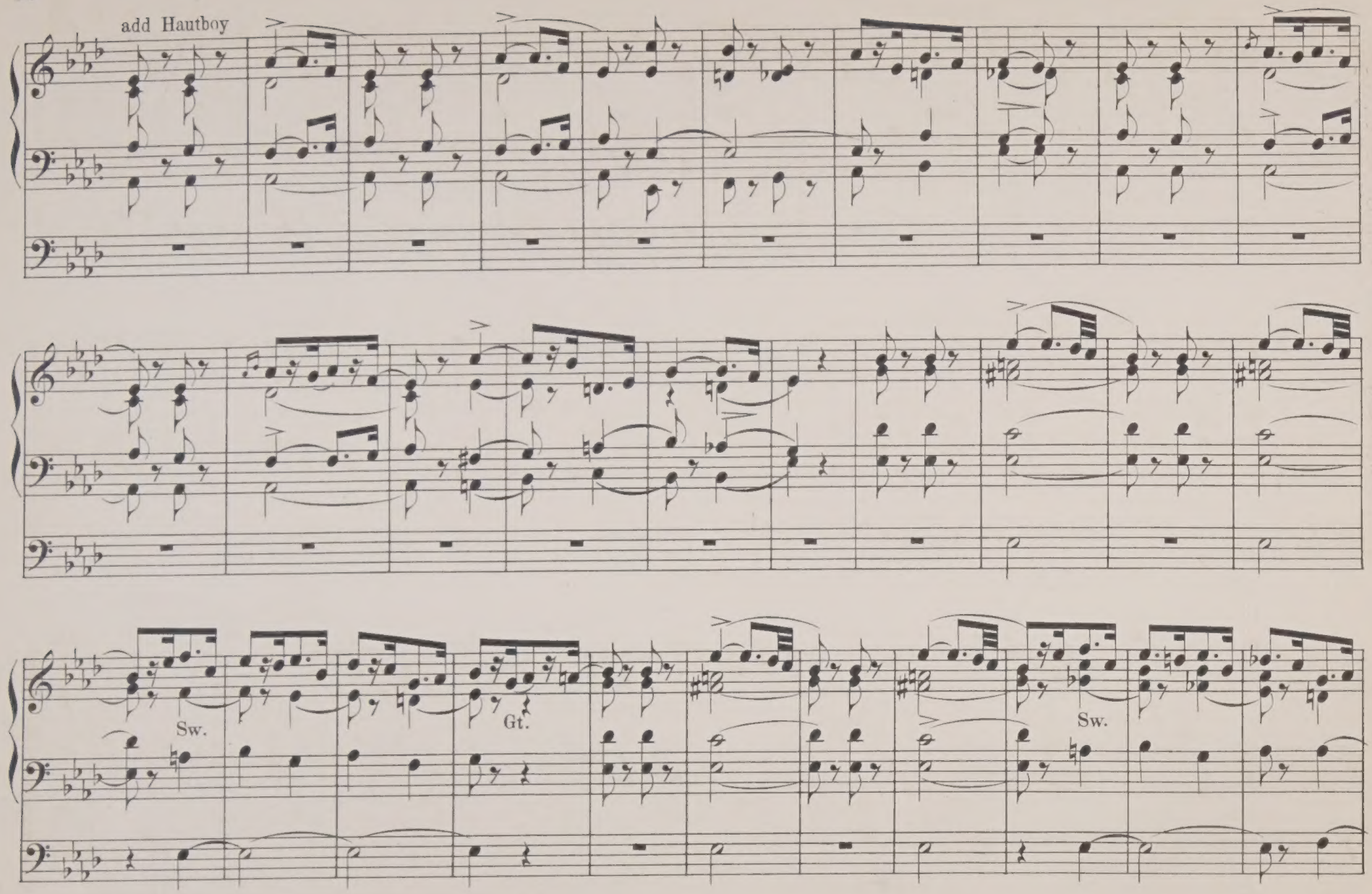
GREAT. Diaps 8 ft. with Sw. coupled.
SWELL. Diaps and Octave.
CHOIR. 8 and 4 ft. P.
PEDAL. 16 and 8 ft. coupled to Sw.

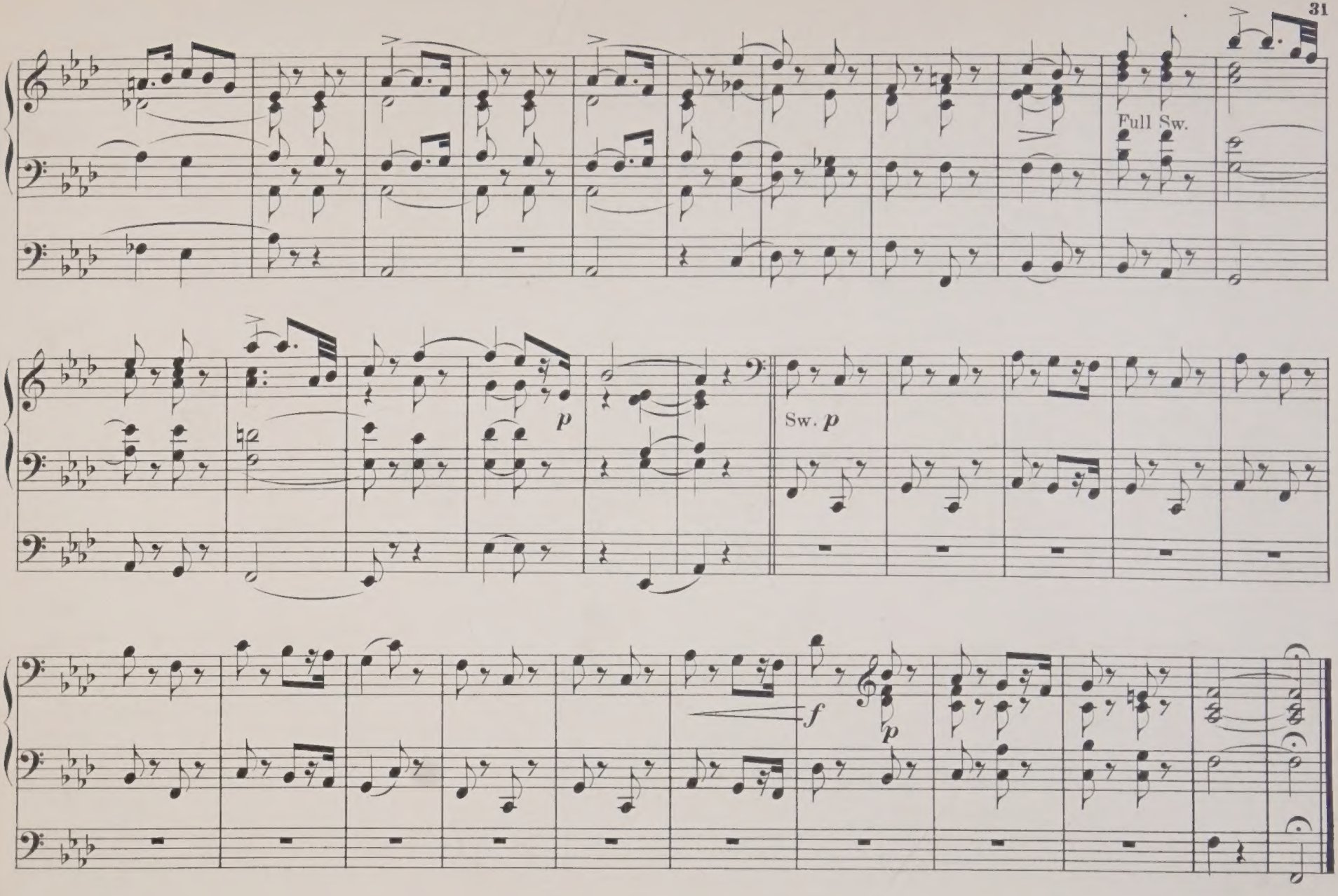



Sw.
Sw.
Full Sw.
p

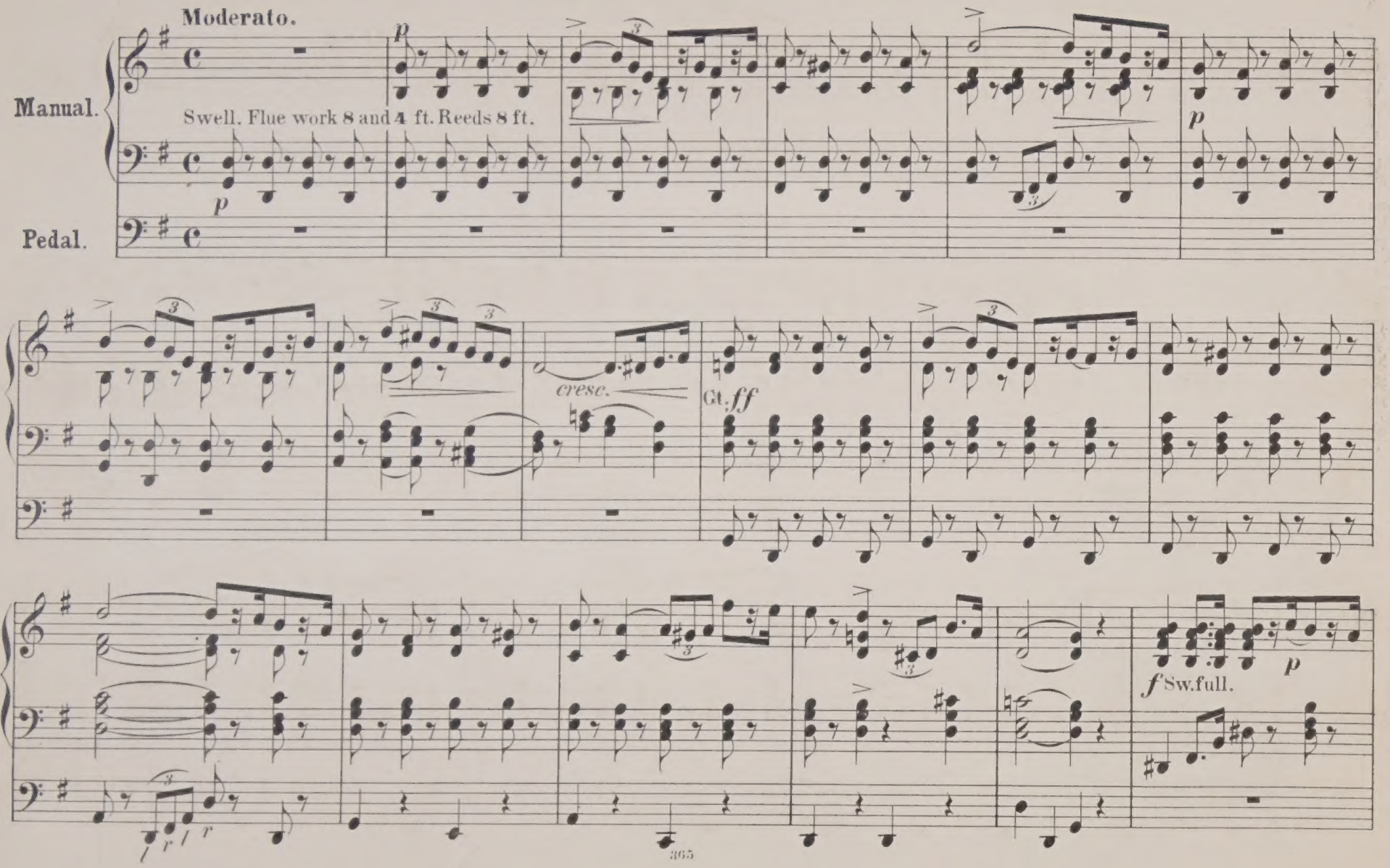

Ch.
p
Open Diap.Gt.
Sw. Diaps, Octave and Reed.
Sw.
Ch. 8 ft.
Sw.

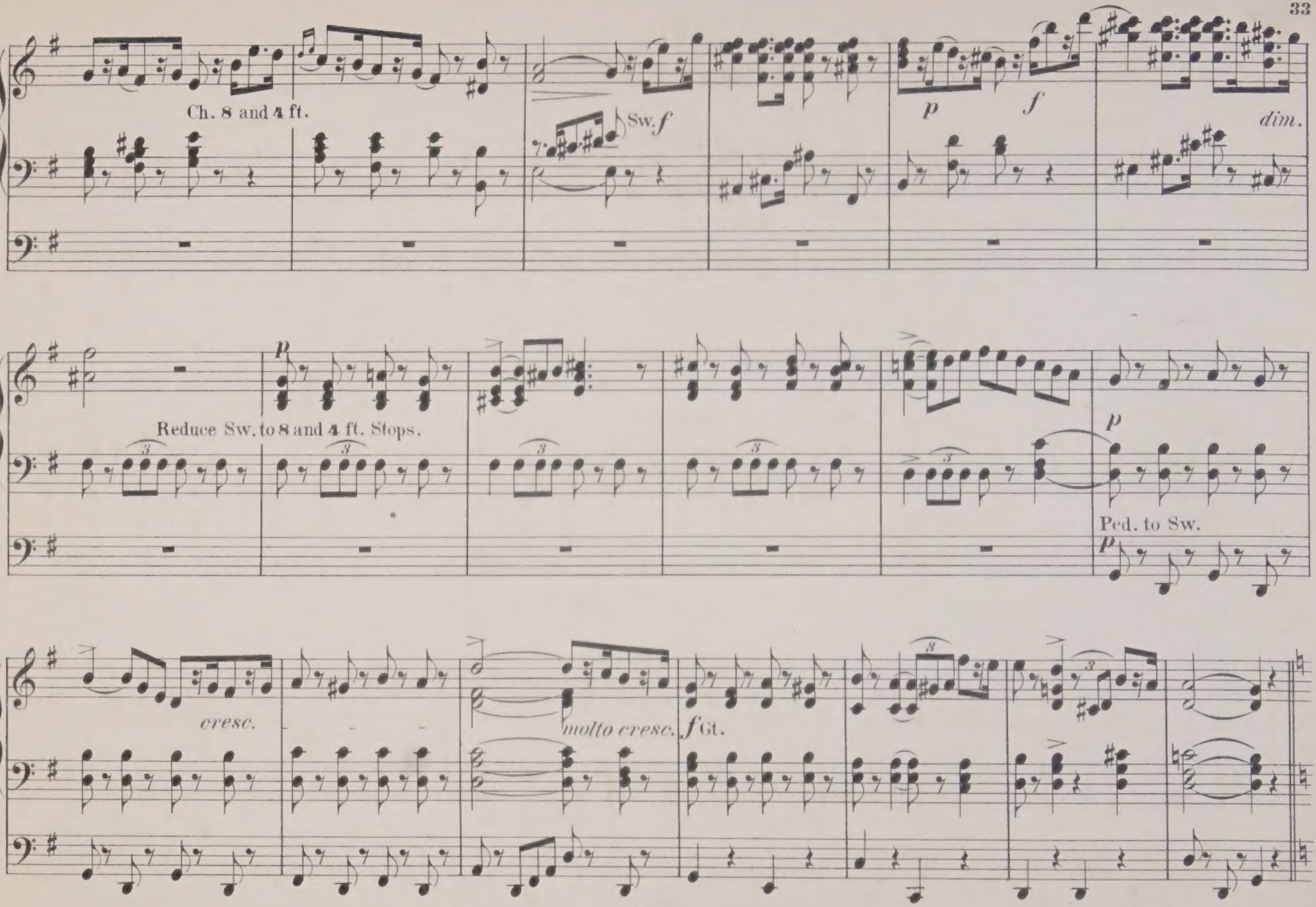

Gt.
f
Sw. p
f
p

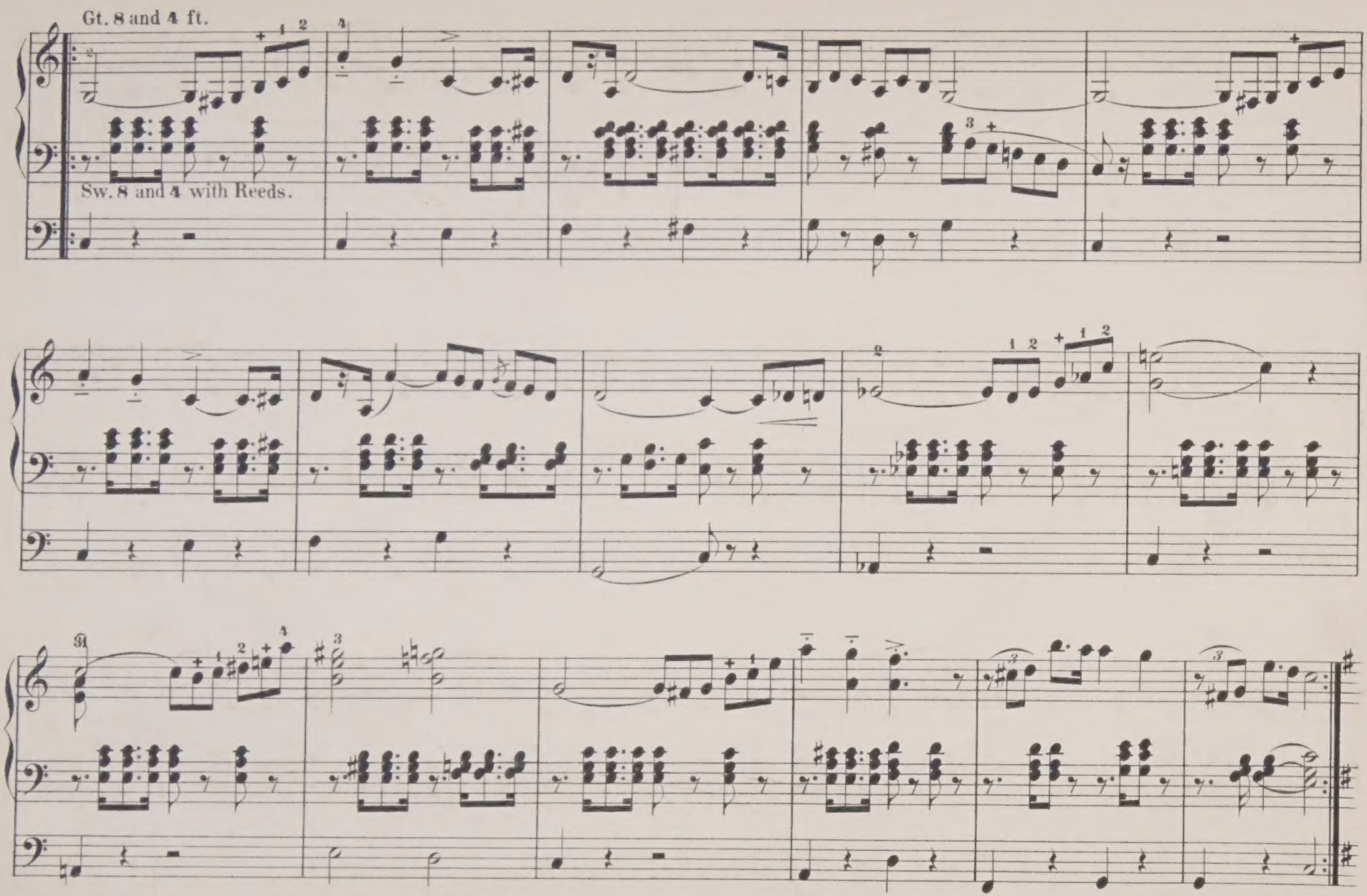

add Hautboy
Sw.
Gt.
Sw.

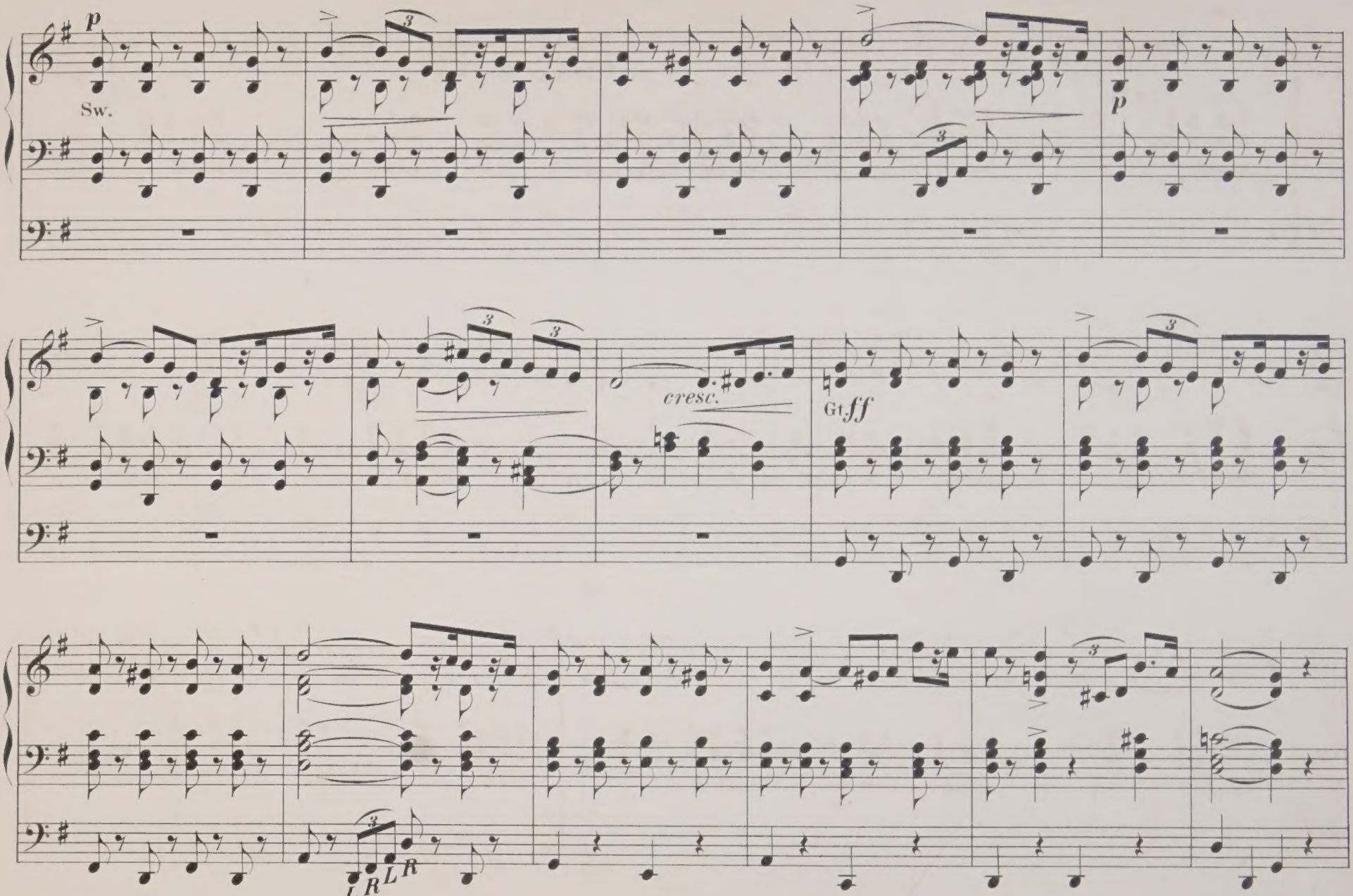

Full Sw.
p
Sw. p
f
p

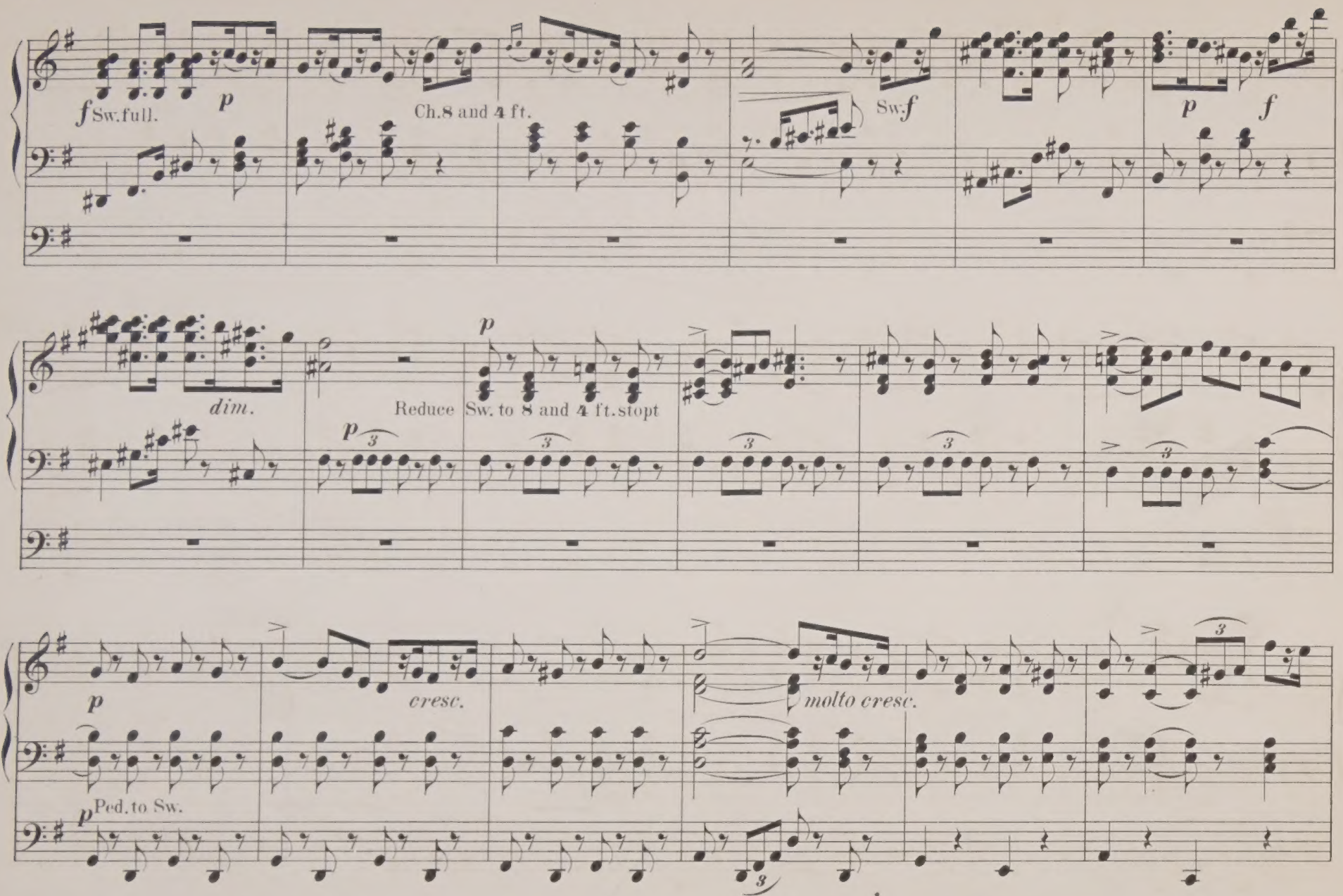
VI.
Marche Militaire.

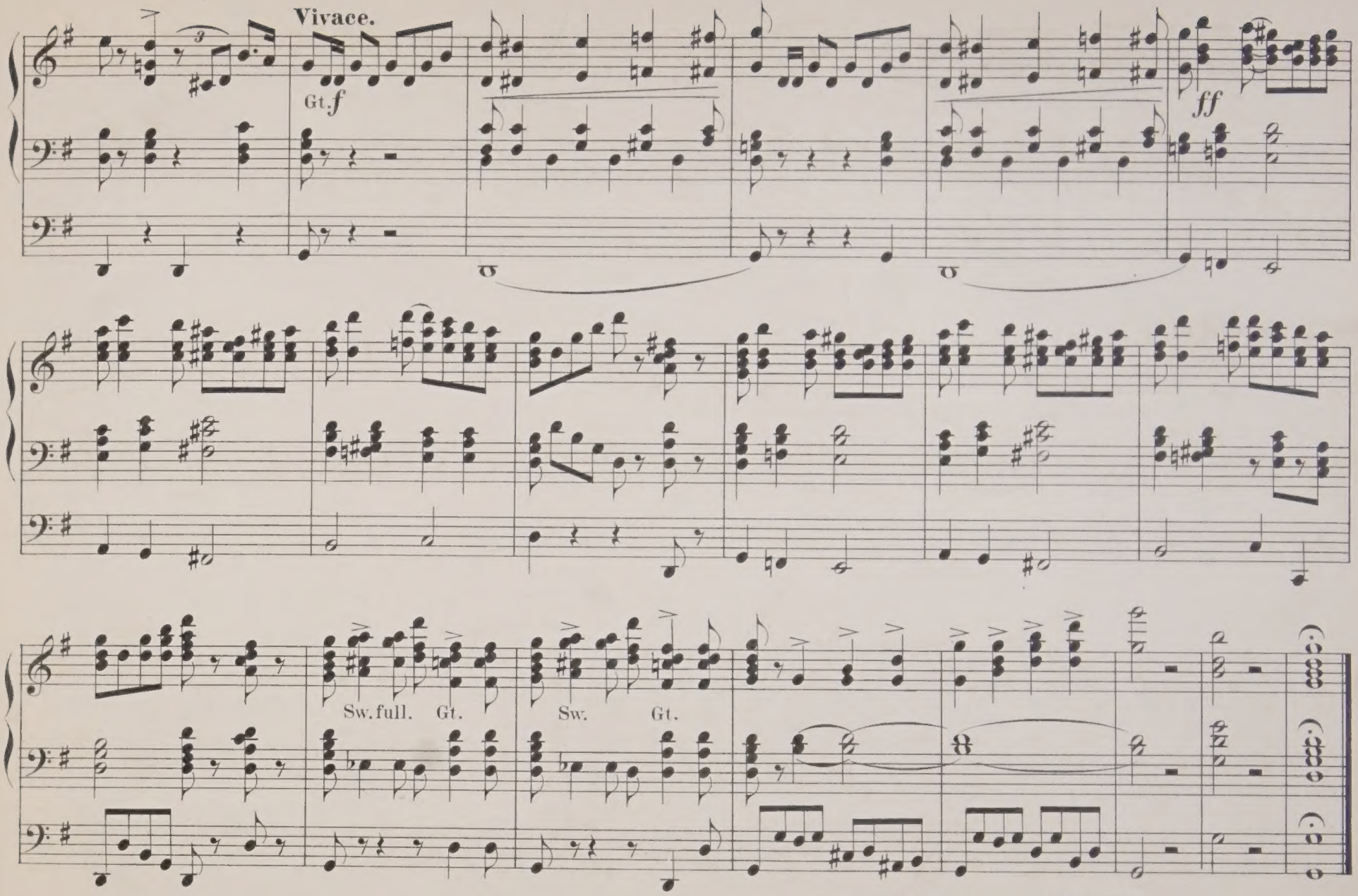



Ch. 8 and 4 ft.
Sw. f
p
f
dim.
Reduce Sw. to 8 and 4 ft. Stops.
p
Ped. to Sw.
p
cresc.
molto cresc.
f Gt.


Gt. 8 and 4 ft.
Sw. 8 and 4 with Reeds.


p
Sw.
p
cresc.
Gt ff
L R L R


f Sw. full.
p
Ch. 8 and 4 ft.
Sw. f
p
f
dim.
p
Reduce Sw. to 8 and 4 ft. stopt
p
cresc.
molto cresc.
p
Ped. to Sw.



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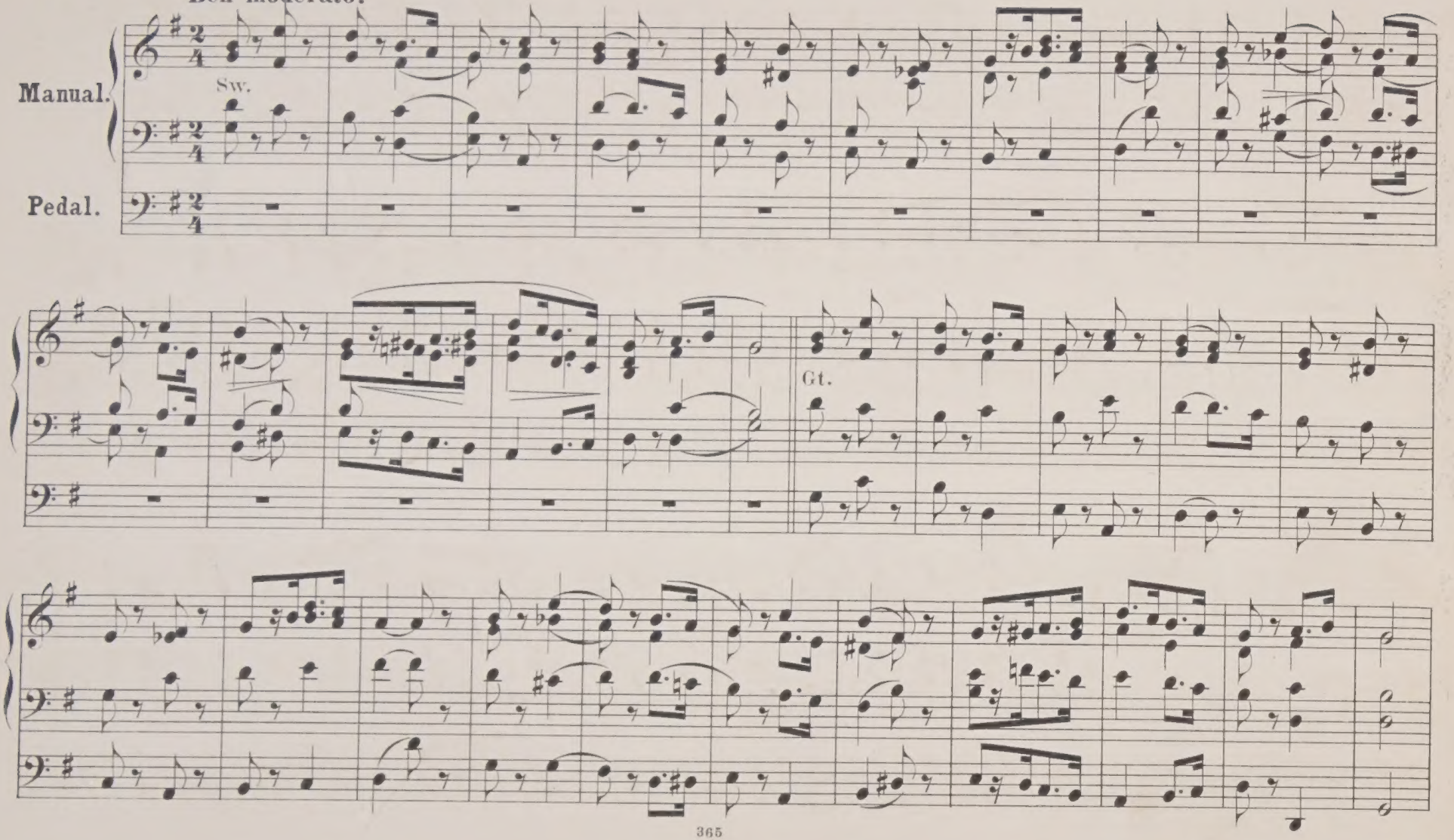
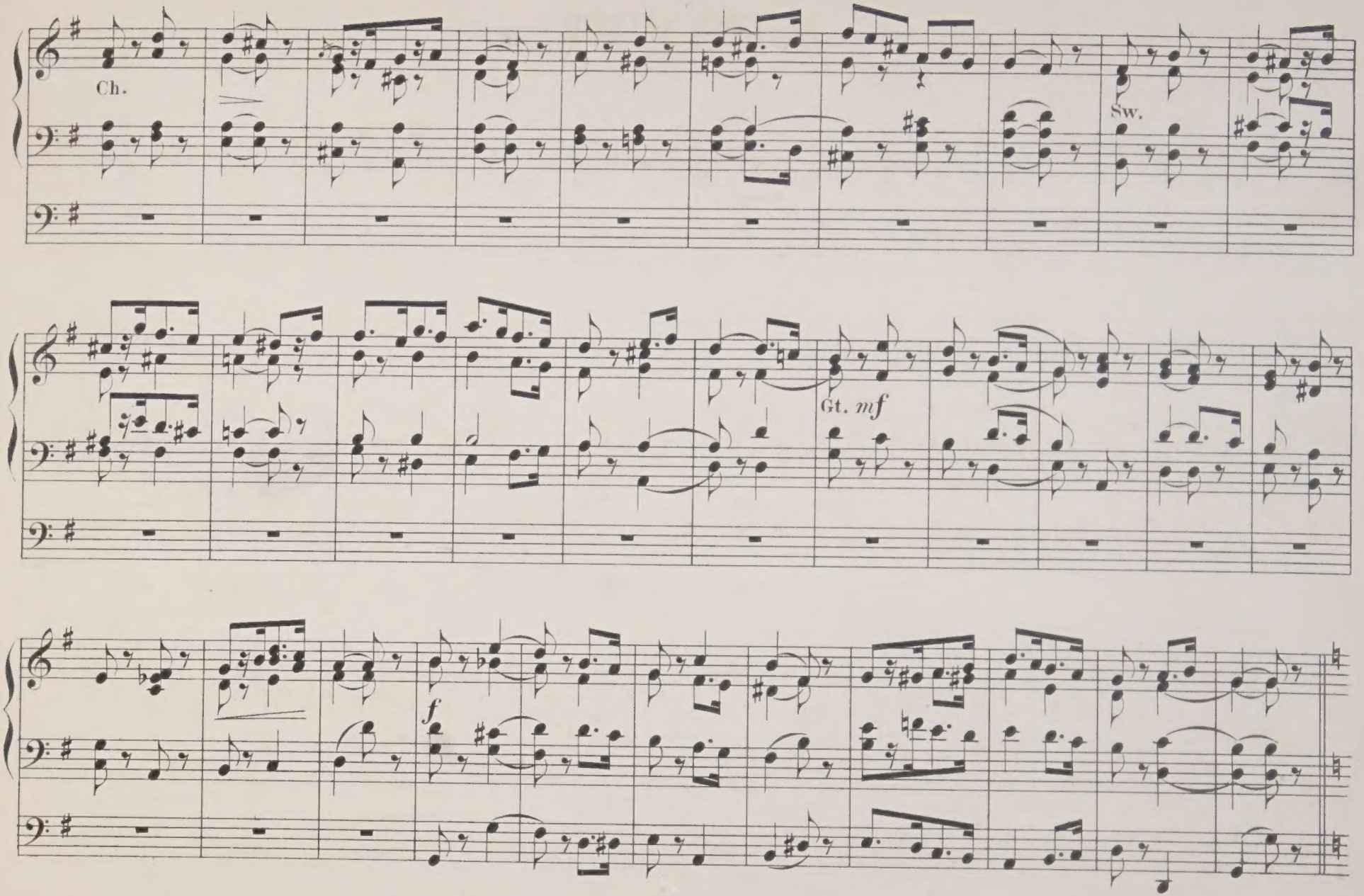
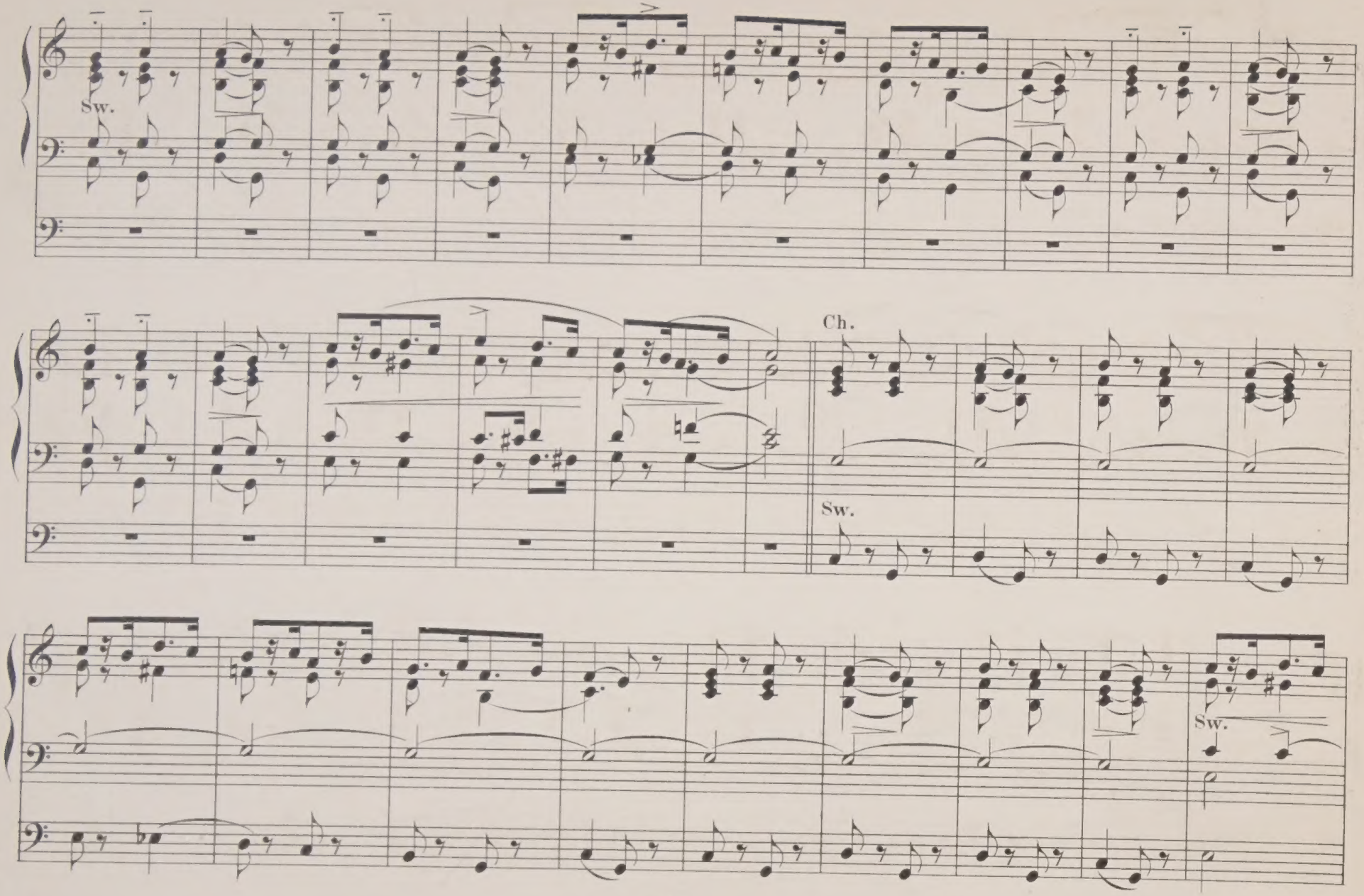
VII.
BELGIAN MARCH.

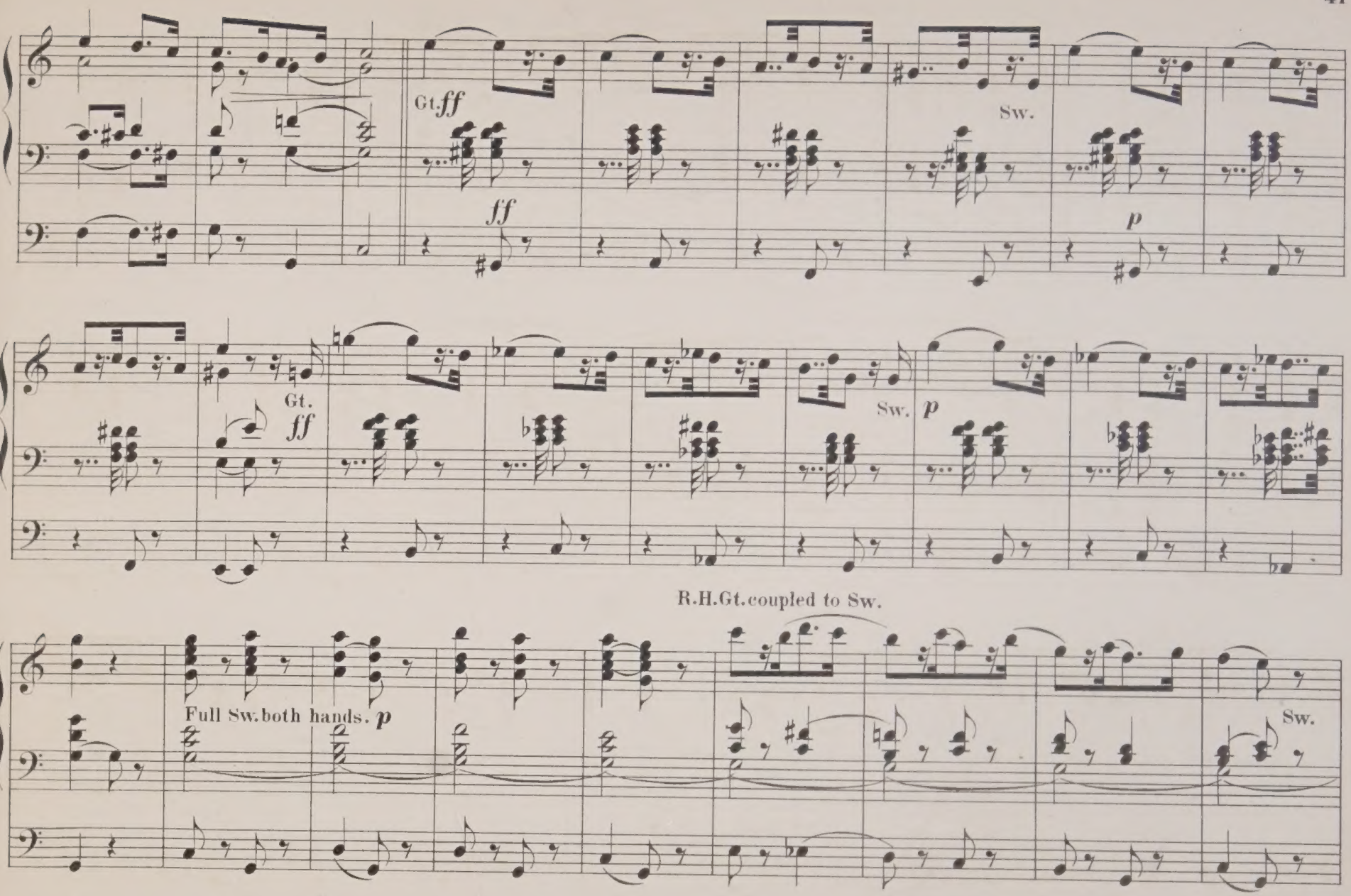
GREAT. Full.
SWELL. 8 and 4 ft. stops with Oboe.
CHOIR. Stopt Diap. Gamba and Flute.
PEDAL. *ff* coupled to Gt.

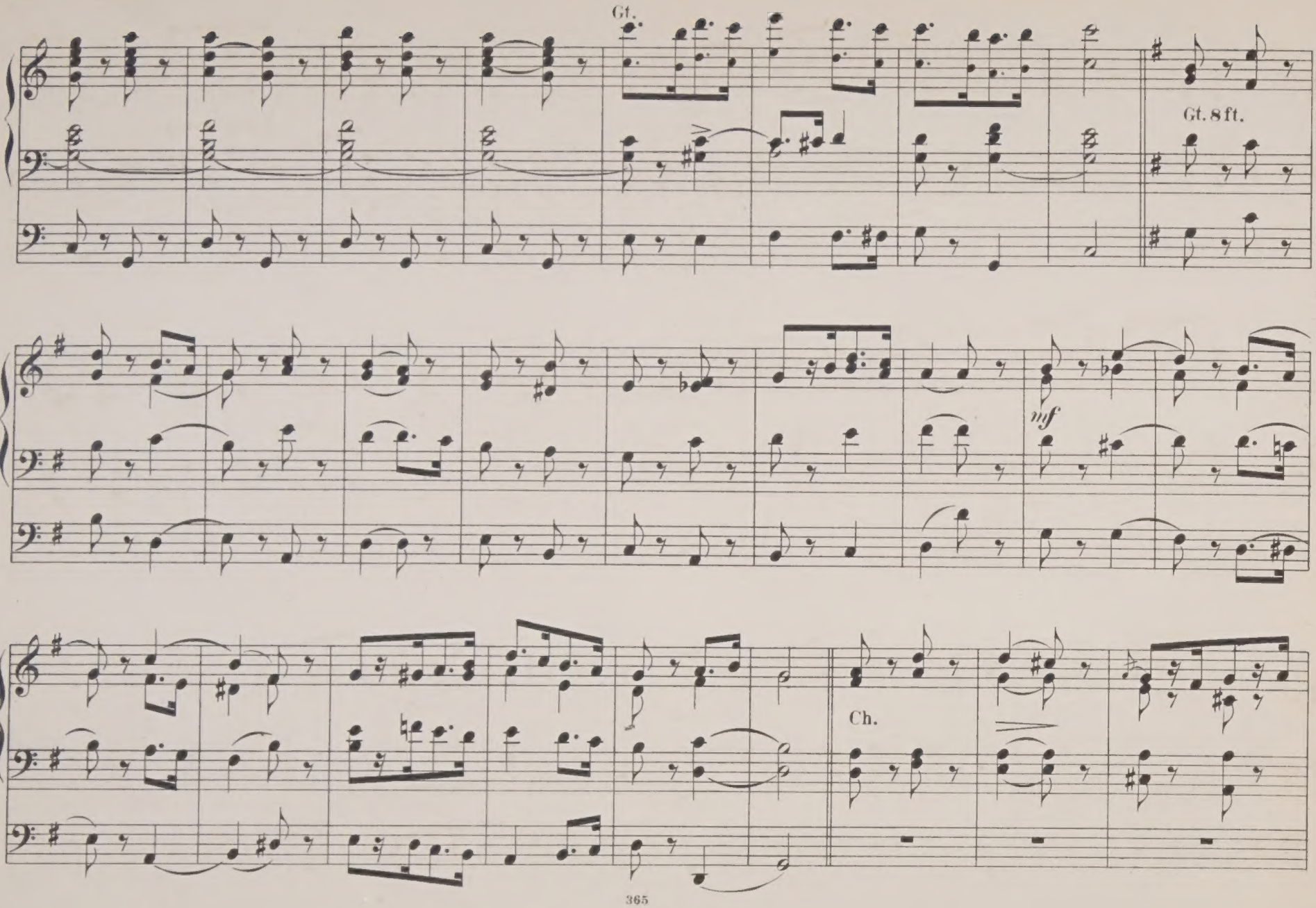
Ben moderato.

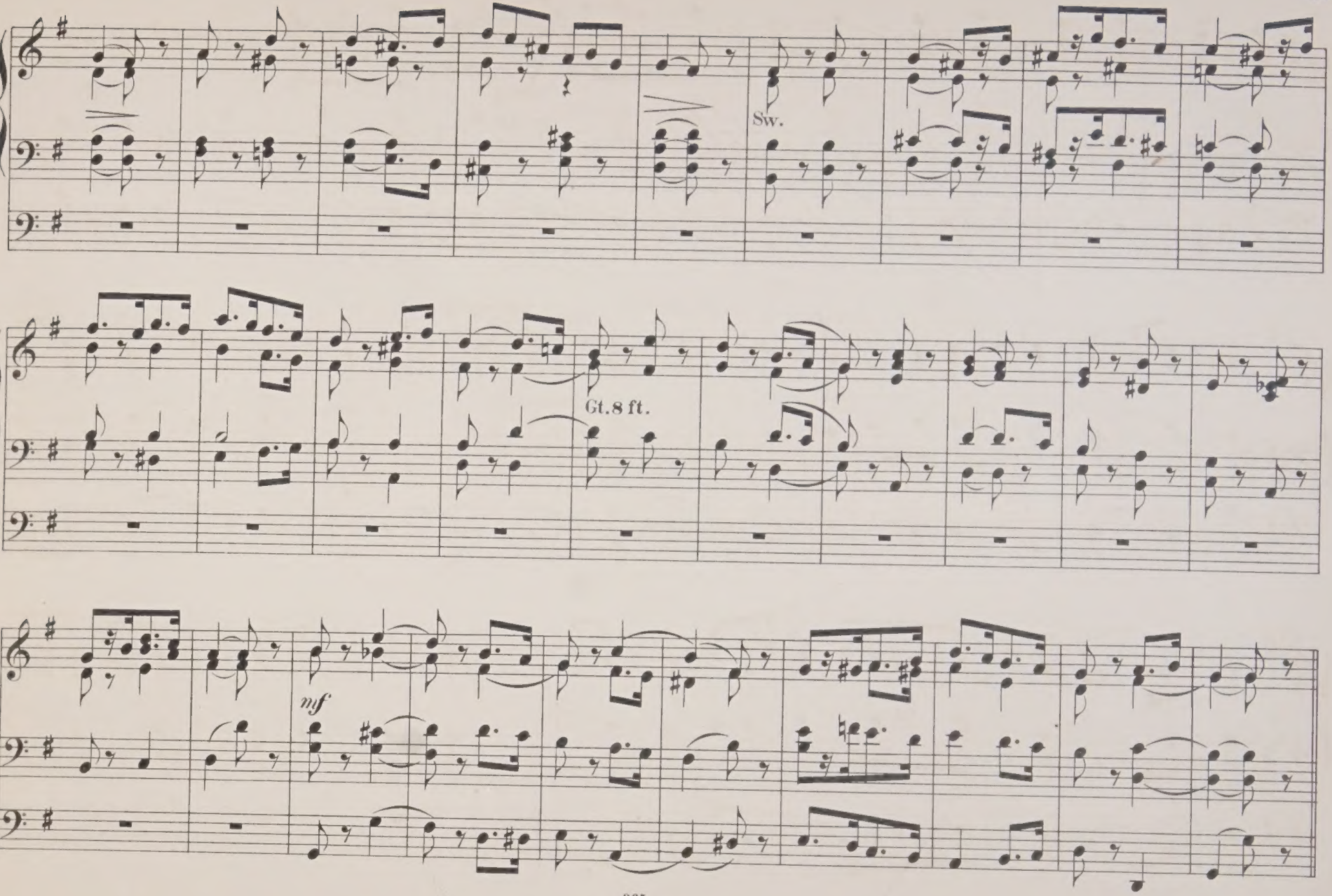


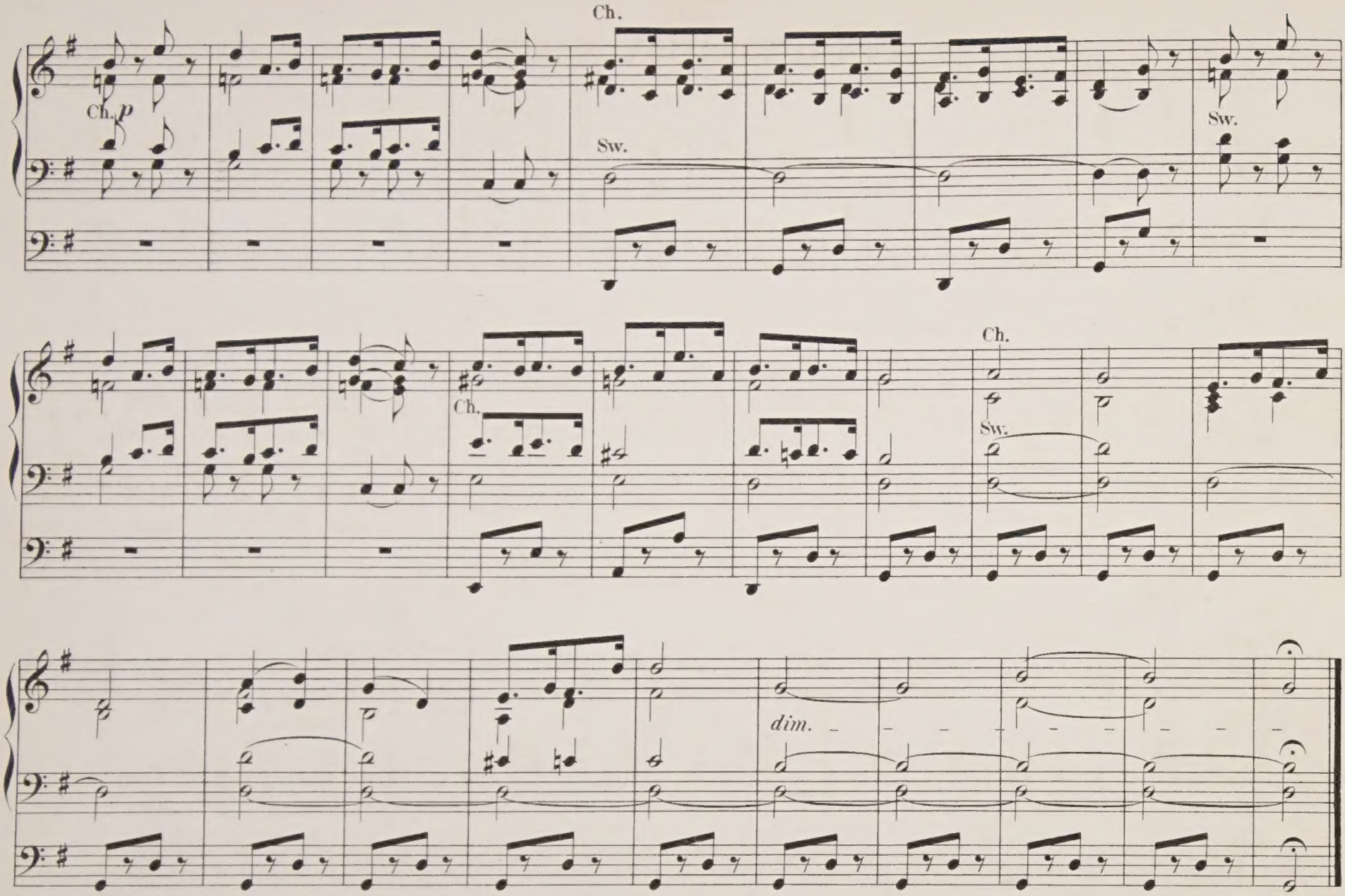

Ch.
Sw.
Gt. mf
f


Sw.
Ch.
Sw.
Sw.


Gt. ff
ff
Sw.
p
Gt.
ff
Sw.
p
R.H.Gt.coupled to Sw.
Full Sw. both hands. p
Sw.

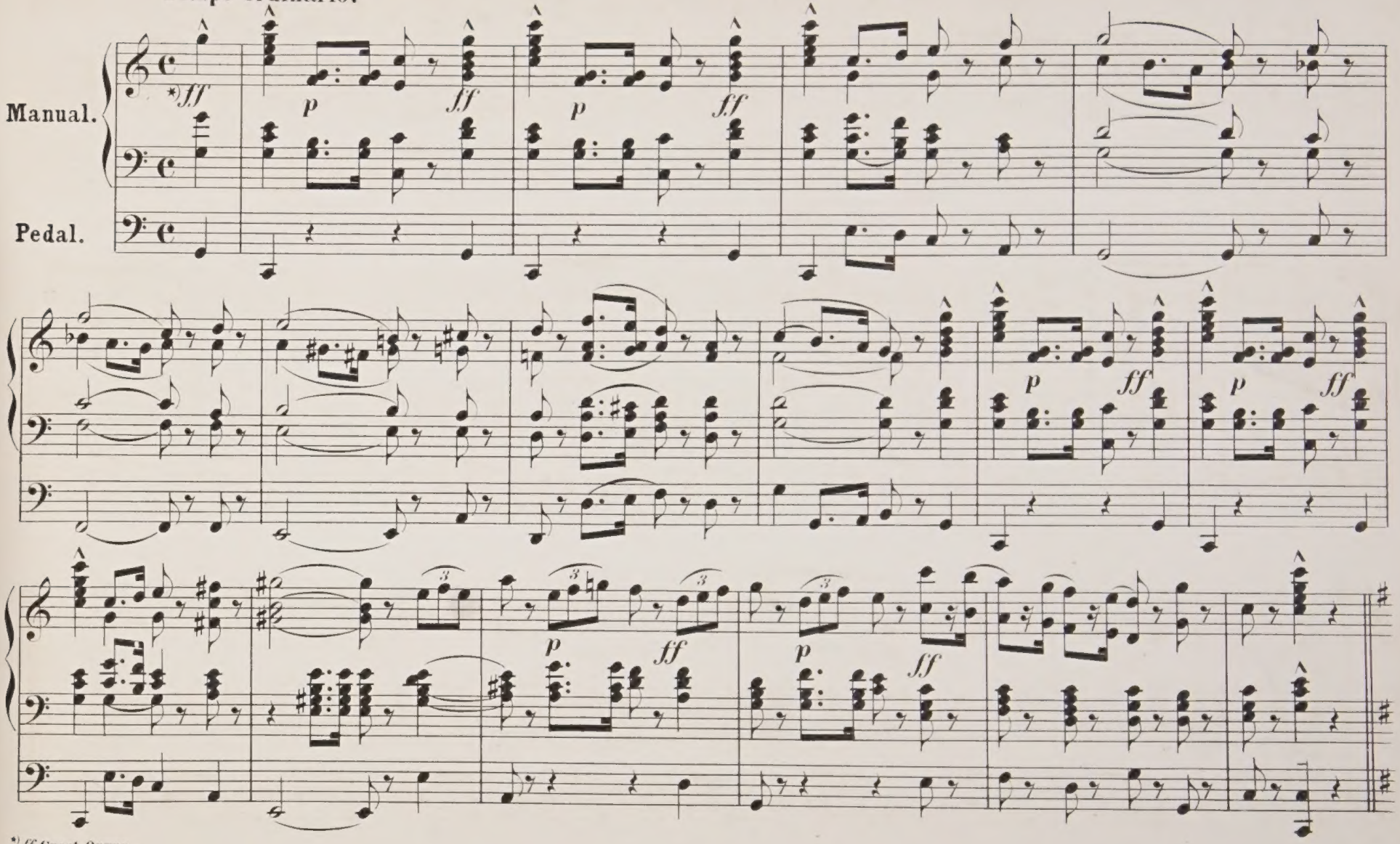

Gt.
Gt. 8 ft.
mf
Ch.


Sw.
Gt. 8 ft.
mf

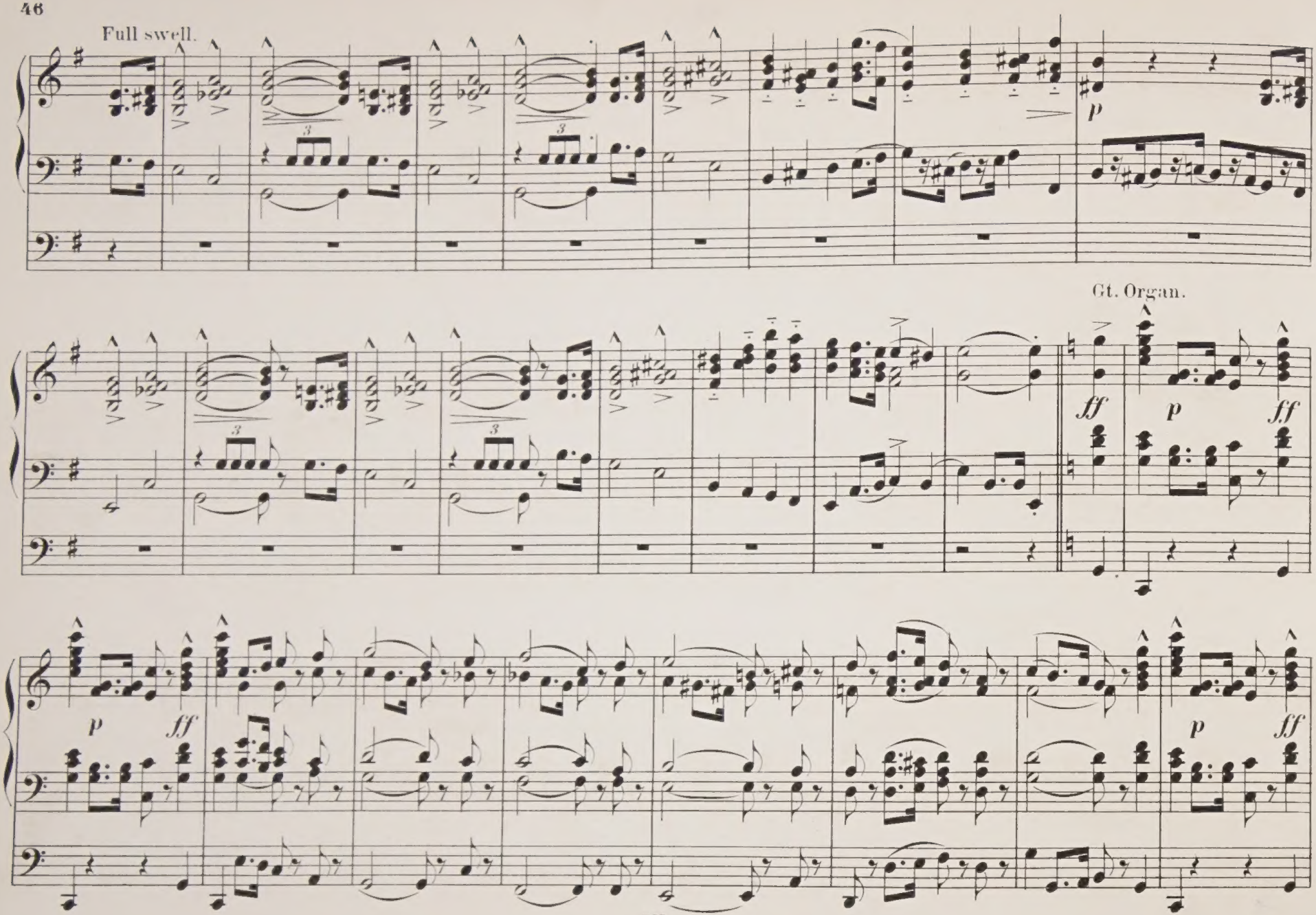

Ch.
Ch. p
Sw.
Sw.
Ch.
Ch.
Sw.
dim.

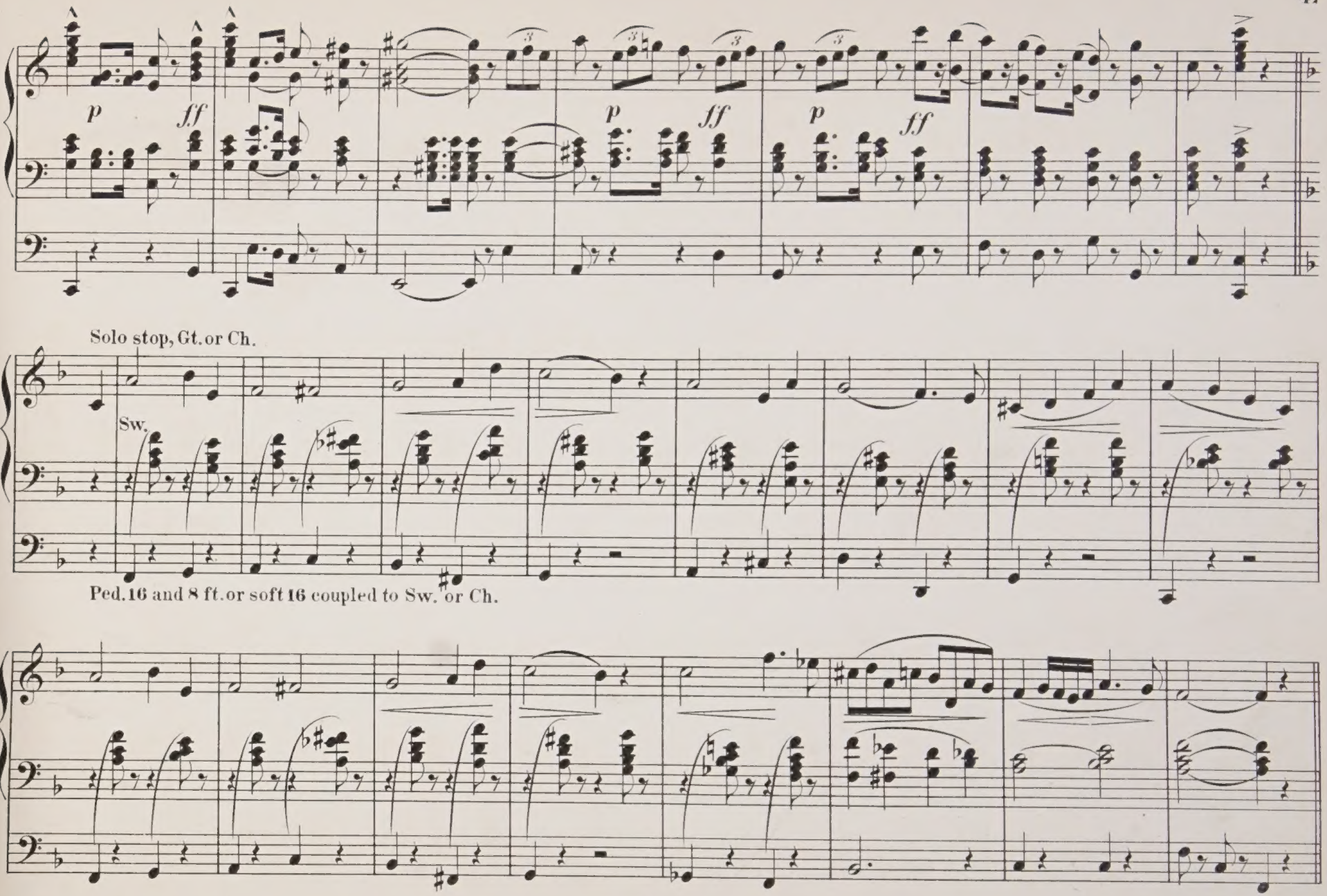
VIII.
COMMEMORATION MARCH.

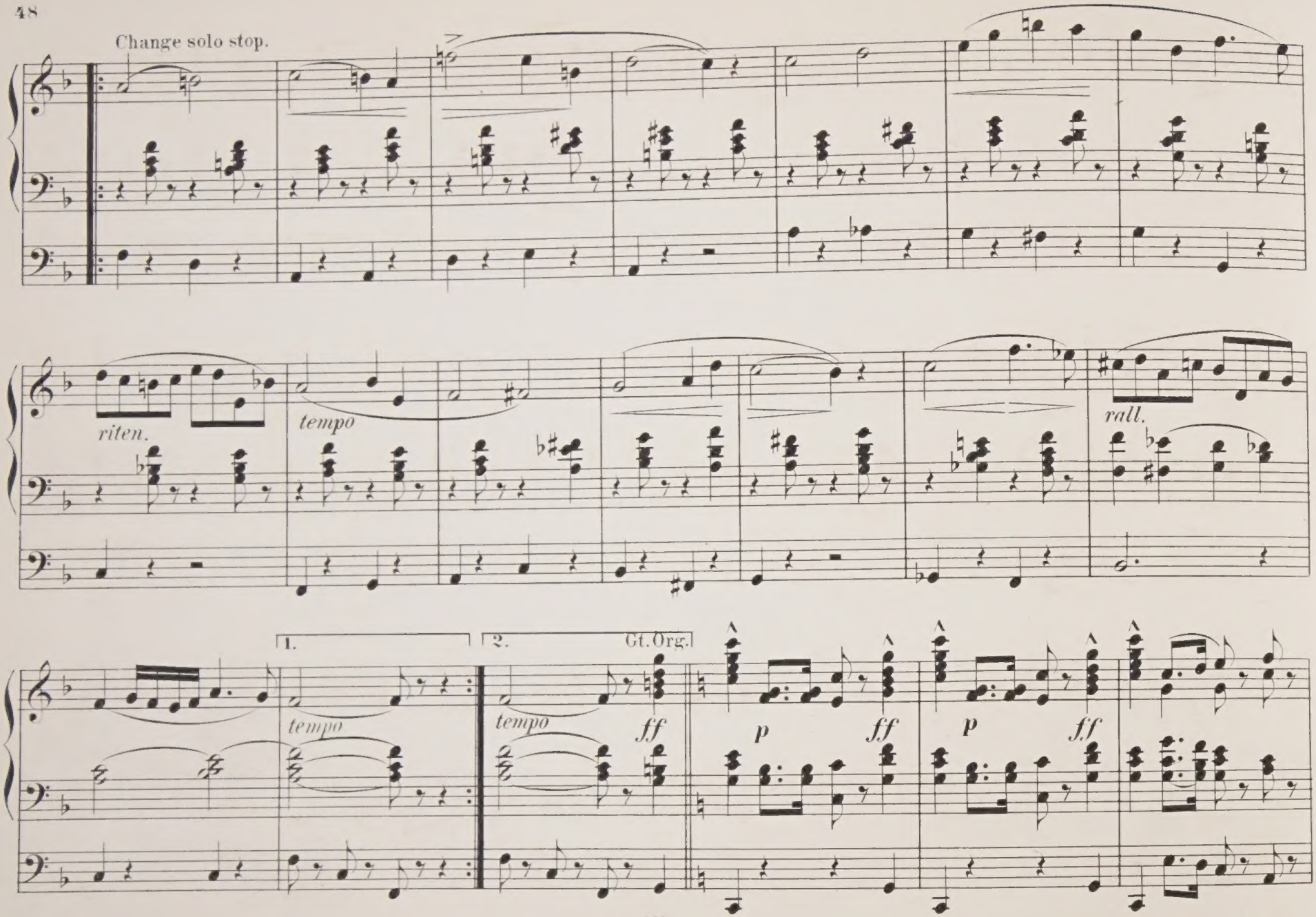
Tempo ordinario.

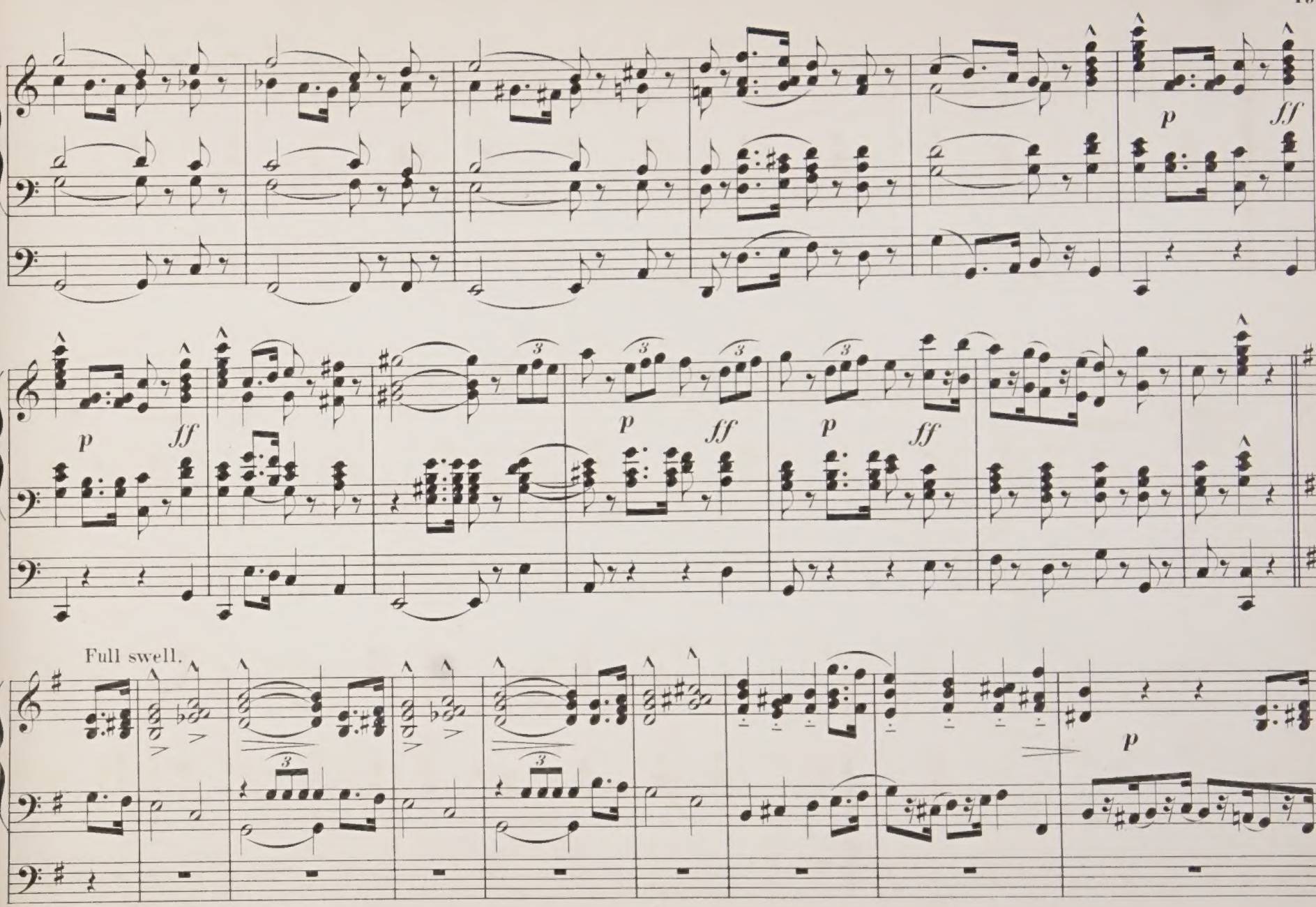


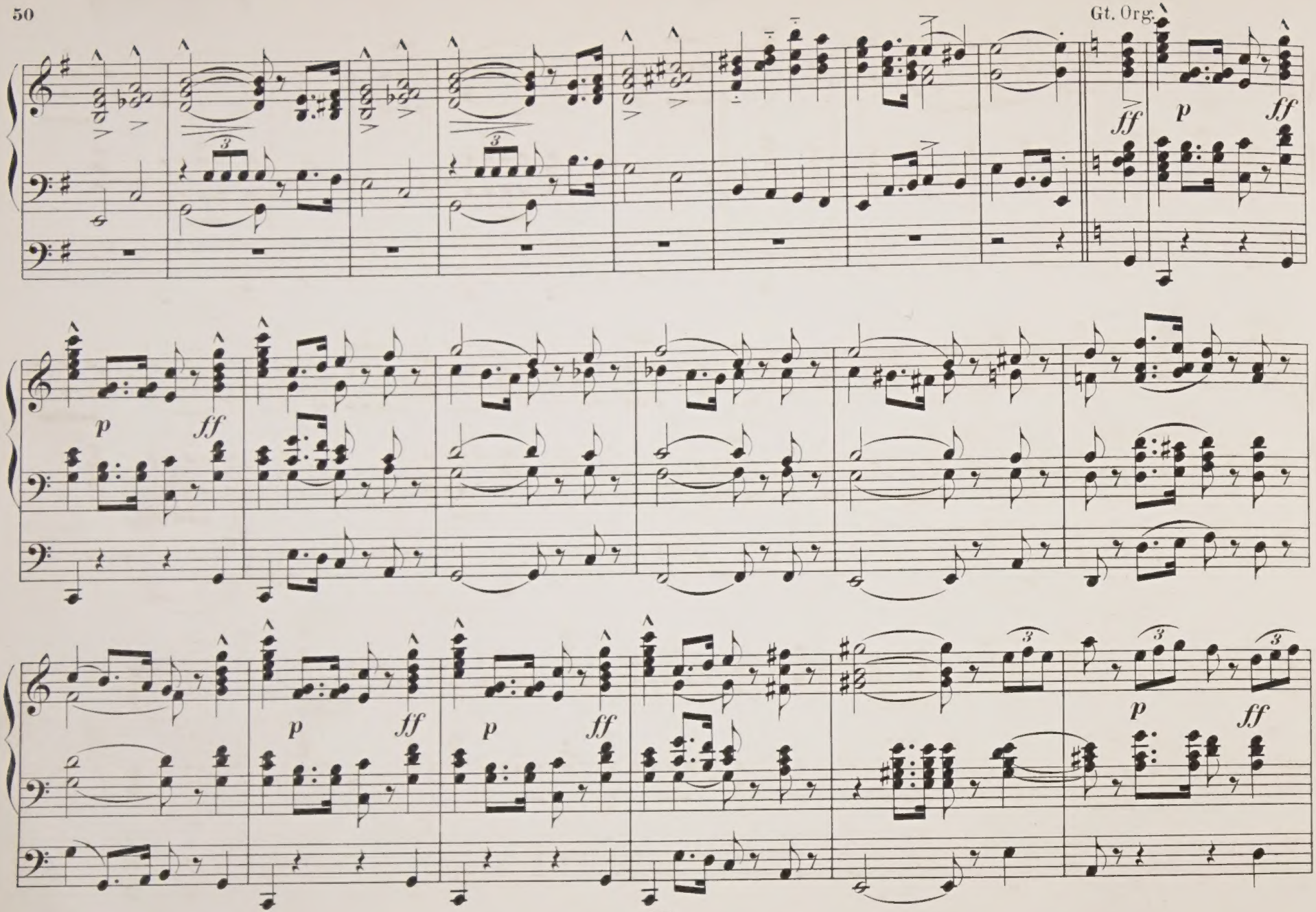
*) *ff* Great Organ.
p Choir or swell.

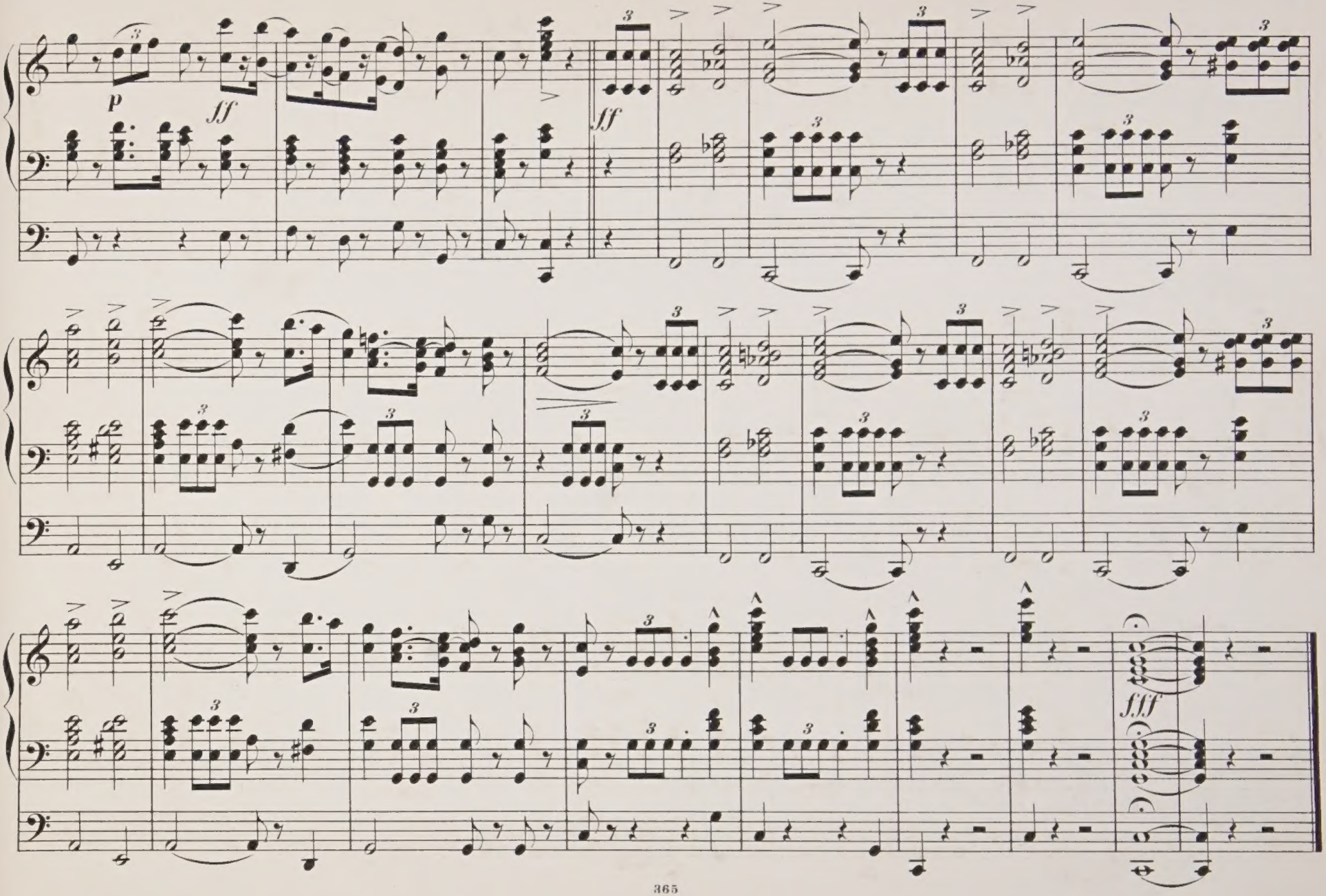

Full swell.
Gt. Organ.
p
ff
p
ff
p
ff
p
ff


p
ff
p
ff
p
ff
Solo stop, Gt. or Ch.
Sw.
Ped. 16 and 8 ft. or soft 16 coupled to Sw. or Ch.

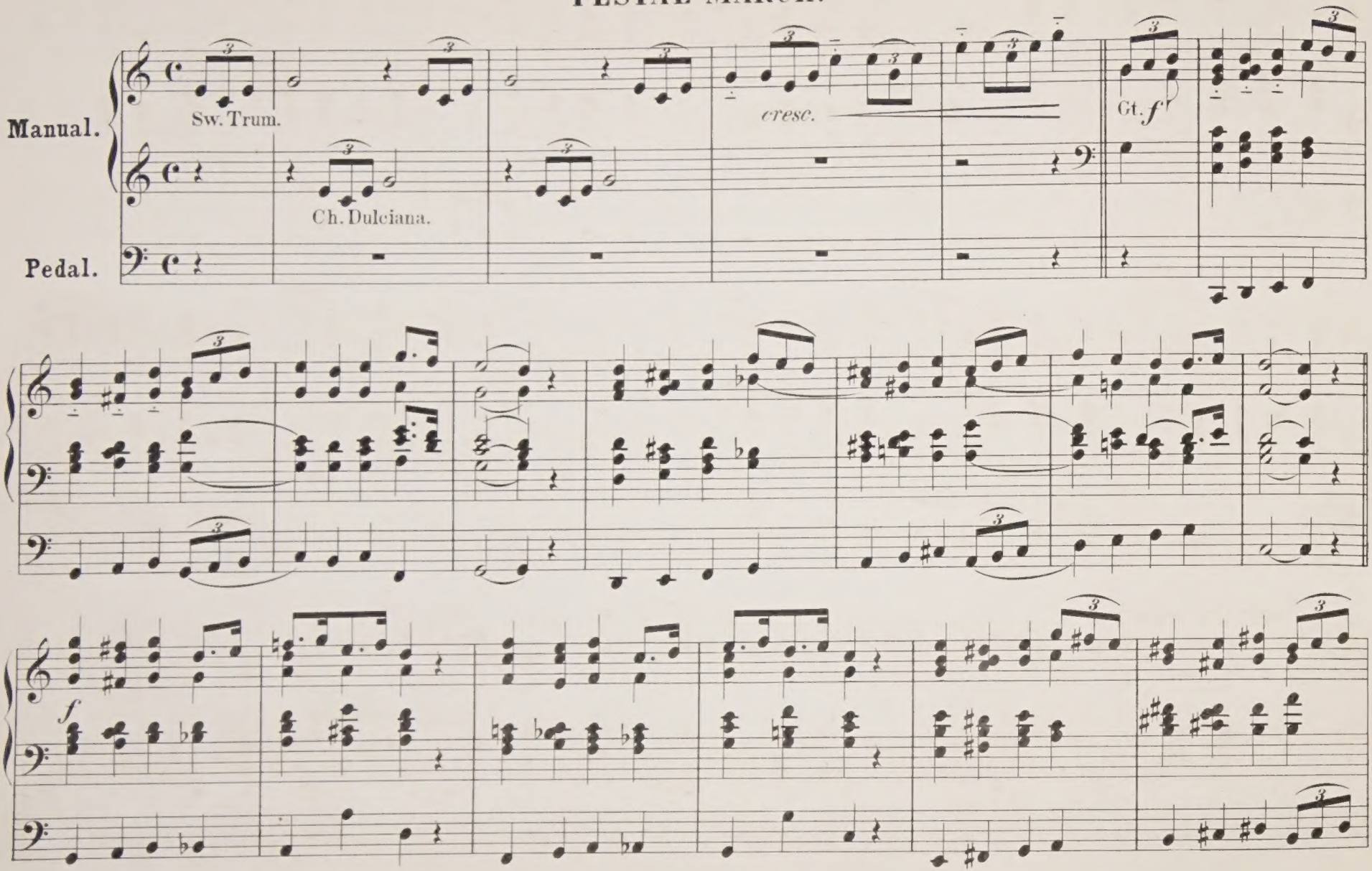

Change solo stop.
riten.
tempo
rall.
1.
2.
Gt. Org.
tempo
tempo
ff
p
ff
p
ff

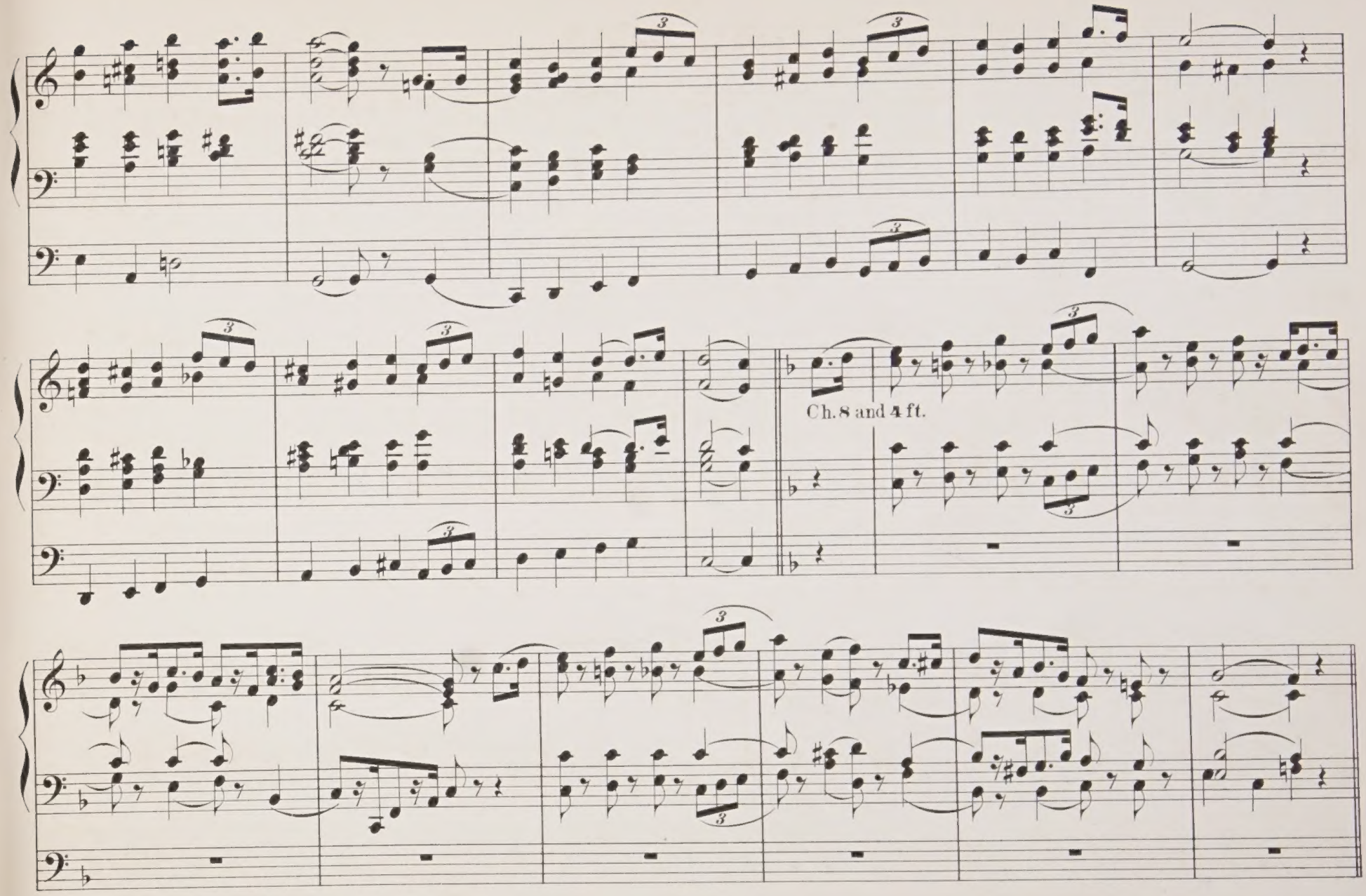

p
ff
p
ff
p
ff
p
ff
Full swell.
p

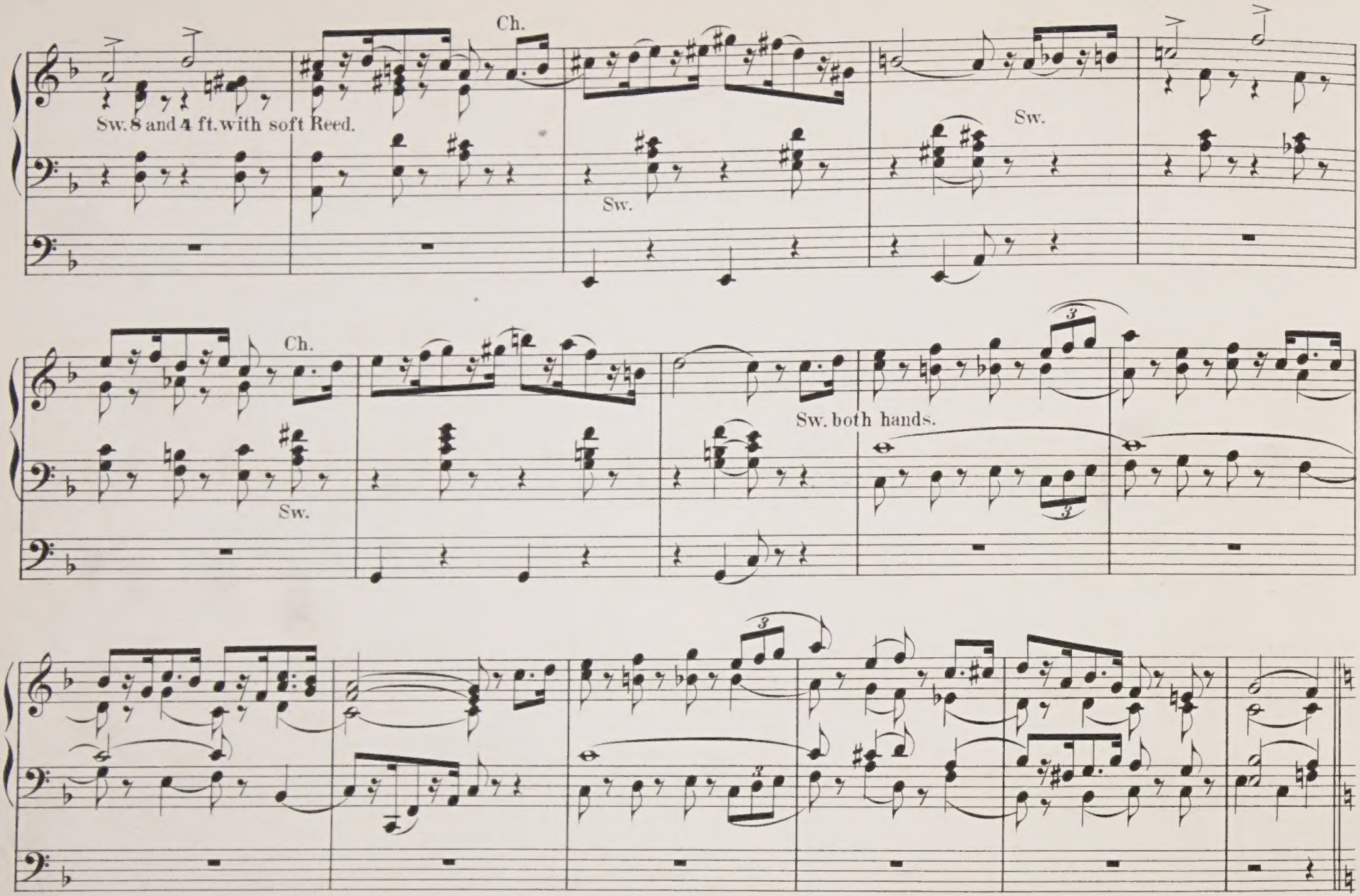

Gt. Org.
ff
p
ff
p
ff
p
ff
p
ff
p
ff
p
ff

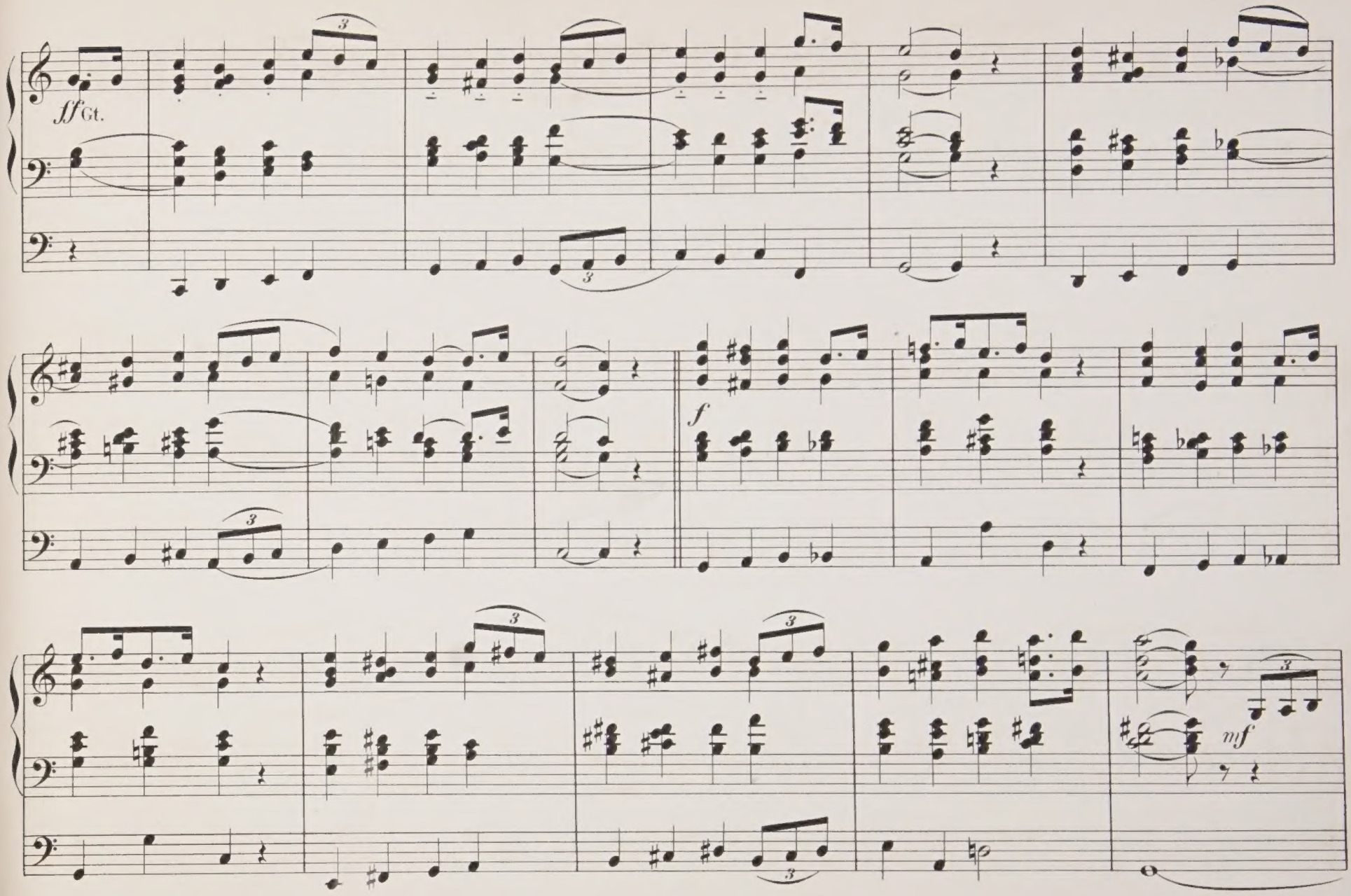

p
ff
ff
fff

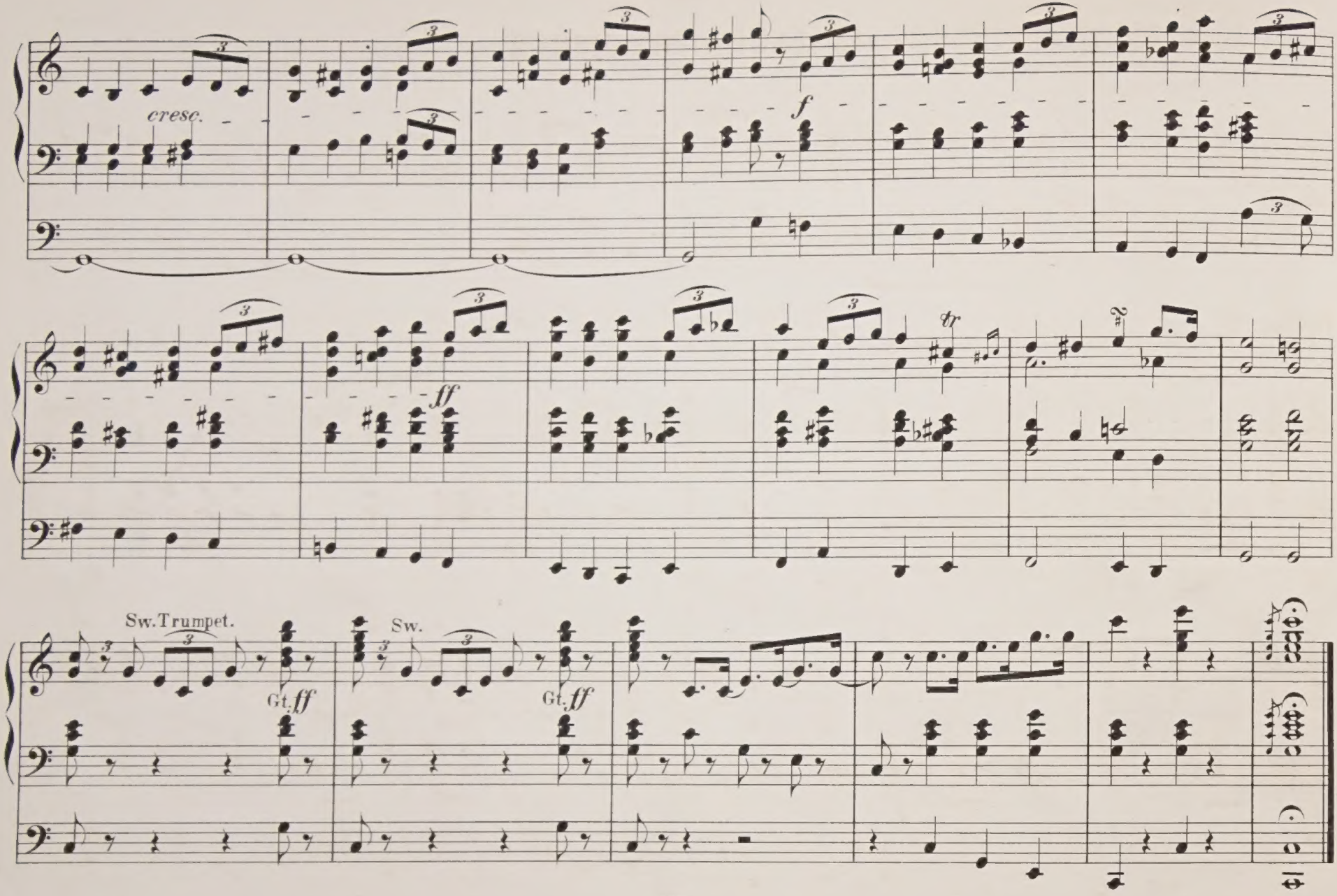
IX.
FESTAL MARCH.




Ch. 8 and 4 ft.


Ch.
Sw. 8 and 4 ft. with soft Reed.
Sw.
Sw.
Ch.
Sw.
Sw. both hands.


ff Gt.
f
mf

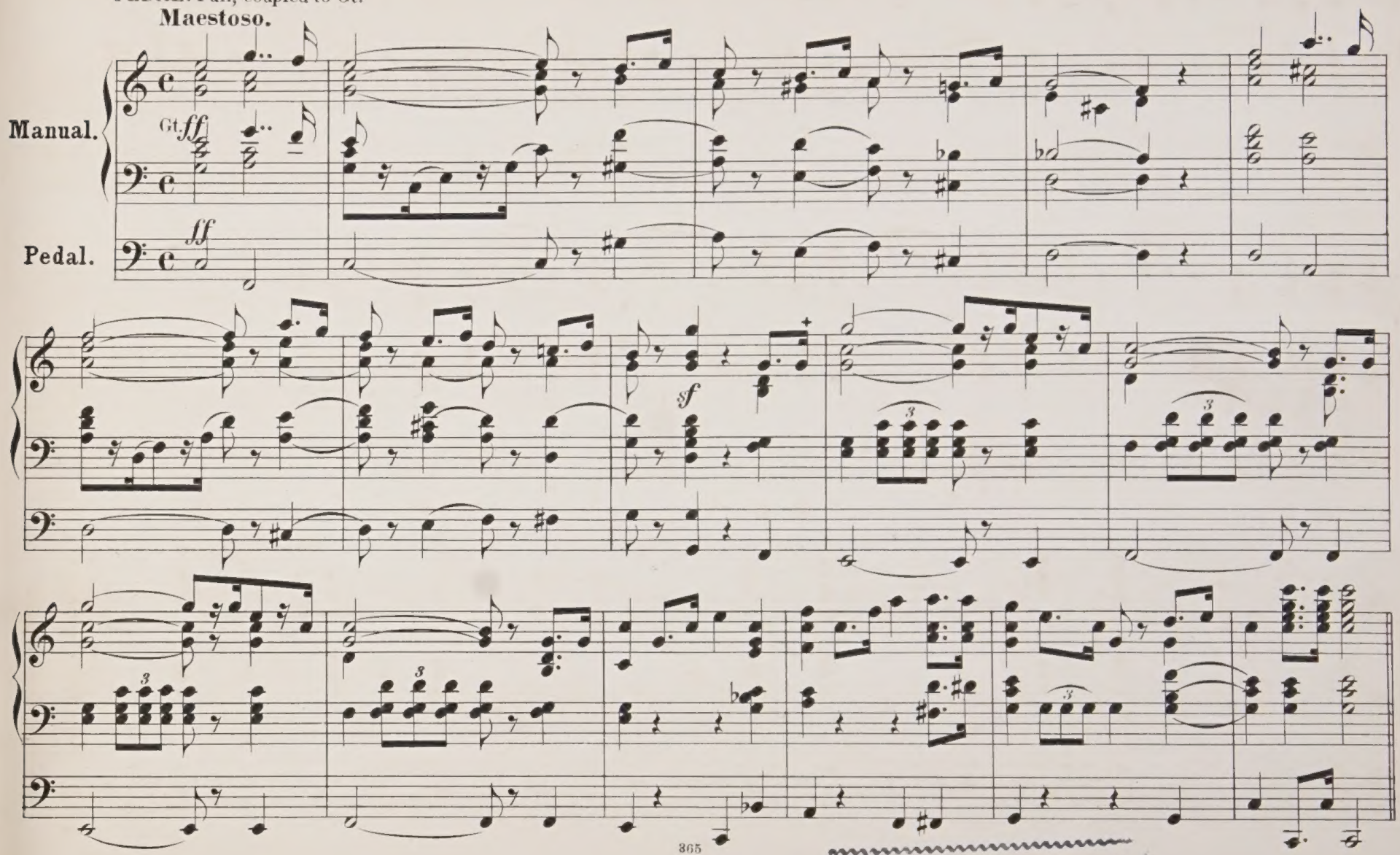

cresc.
f
ff
tr
Sw. Trumpet.
Gt. ff
Sw.
Gt. ff

X.

GREAT. Full Organ.
SWELL. 16, 8 and 4 ft. work, no Reeds.
CHOIR. Flutes 8 and 4 ft.
PEDAL. Full, coupled to Gt.

INAUGURATION MARCH.

Maestoso.



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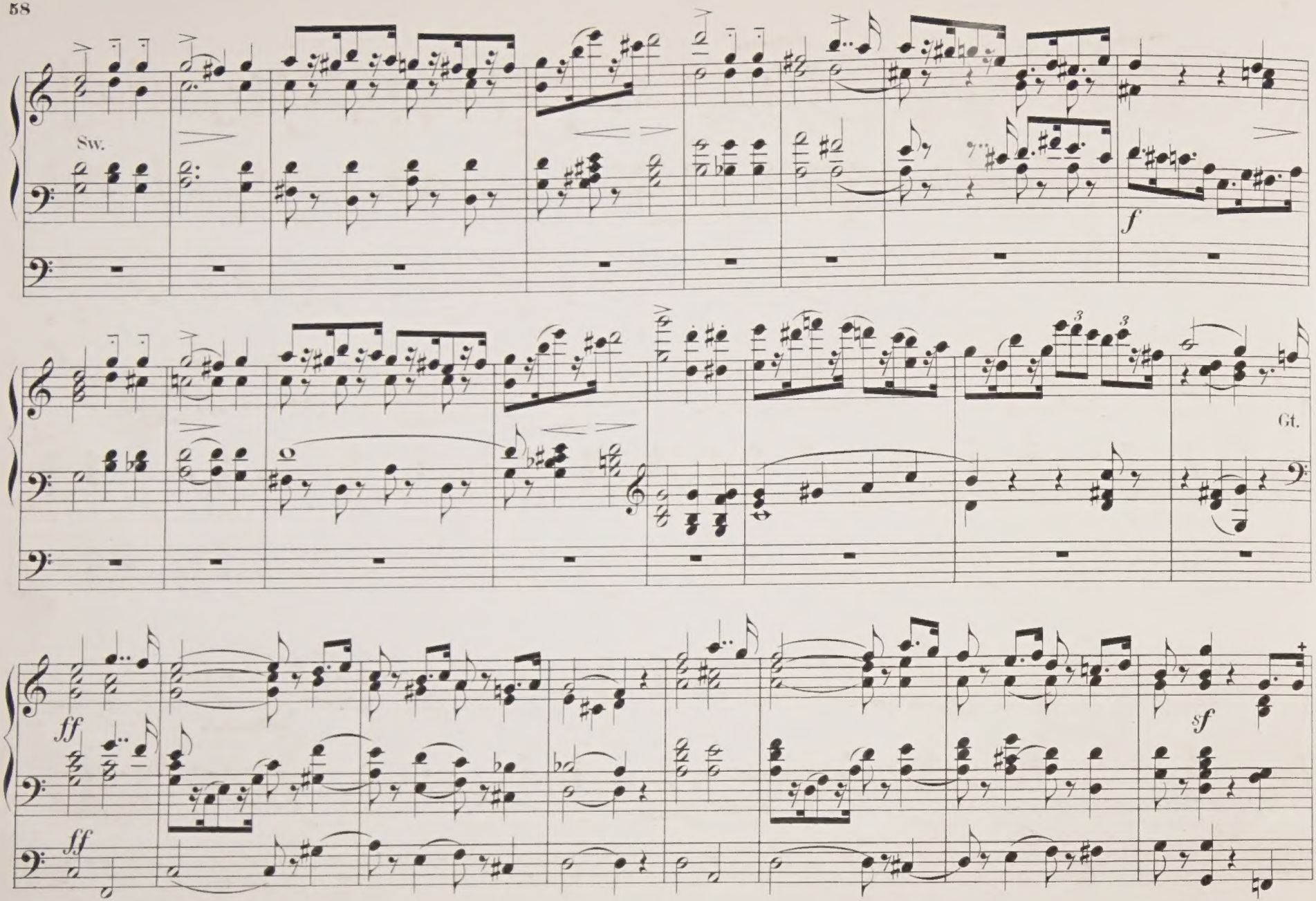
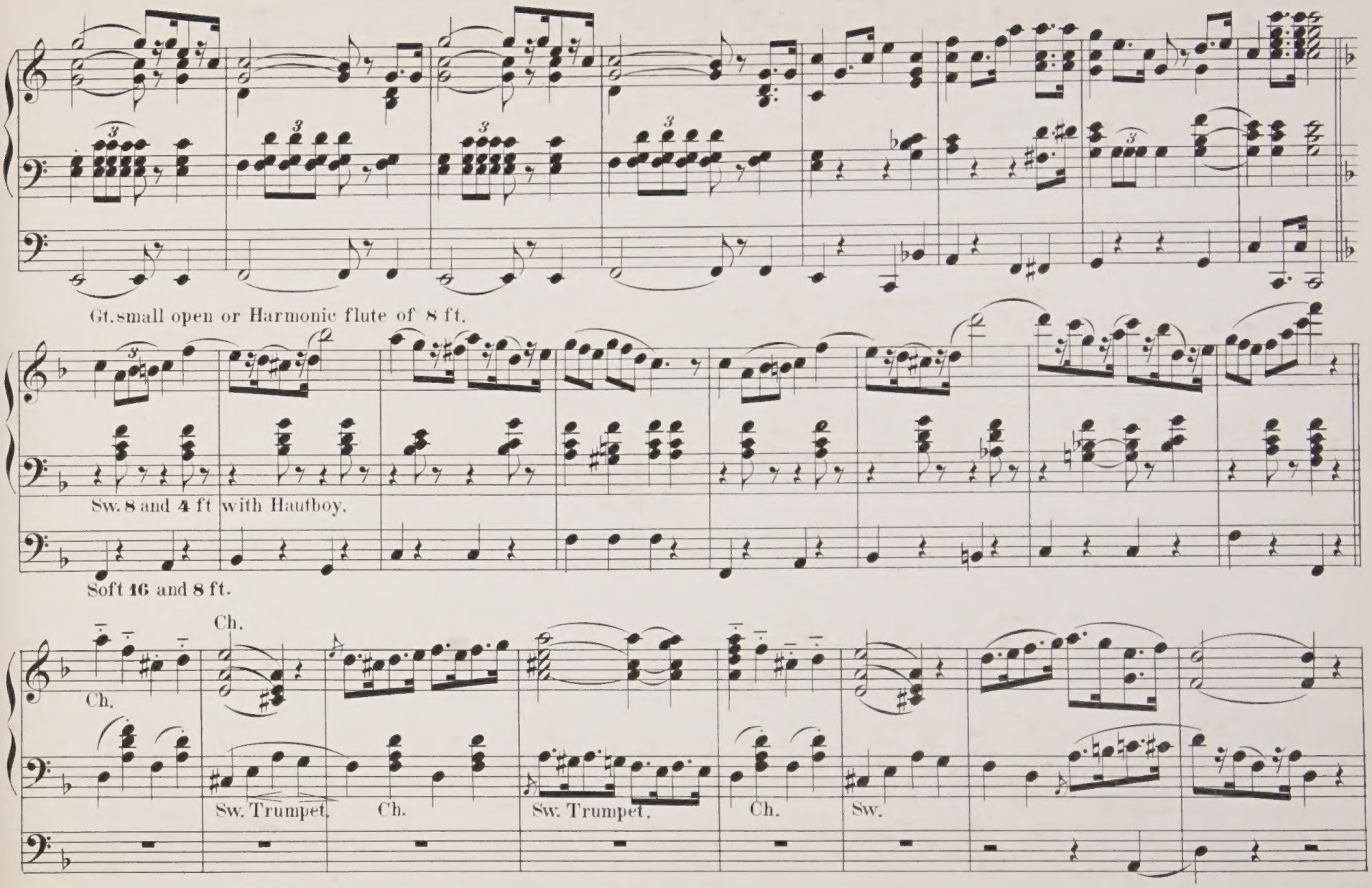
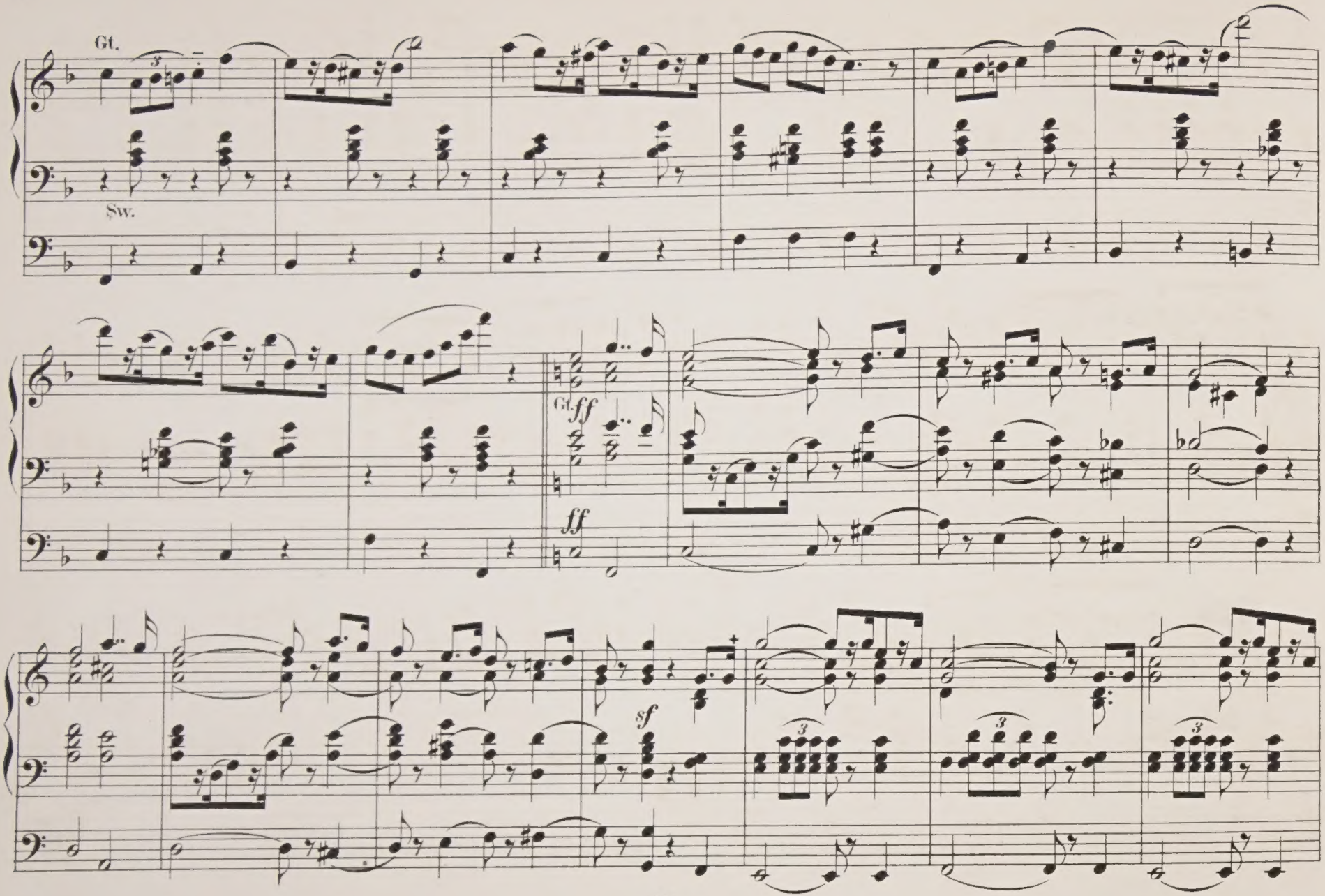
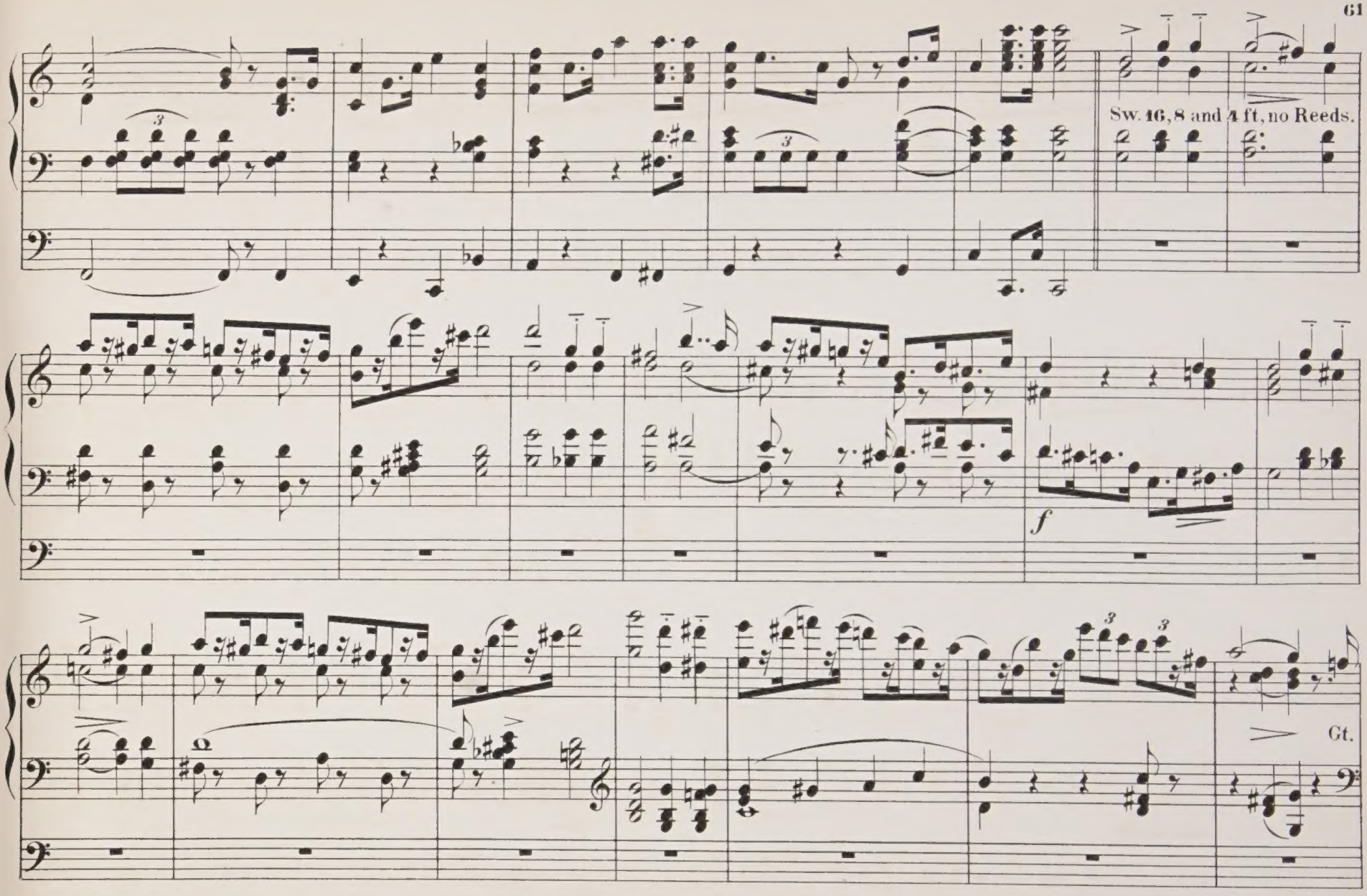
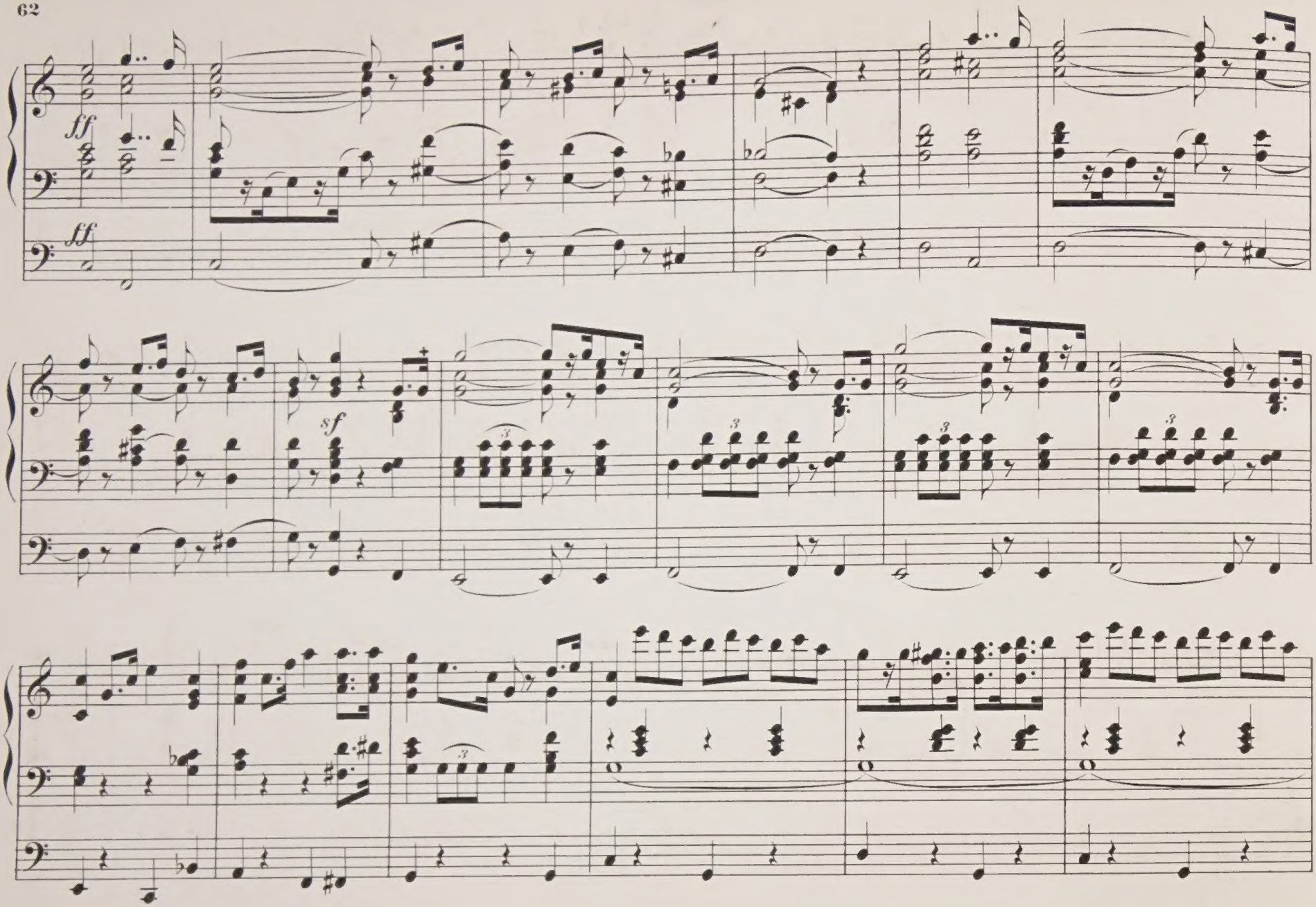
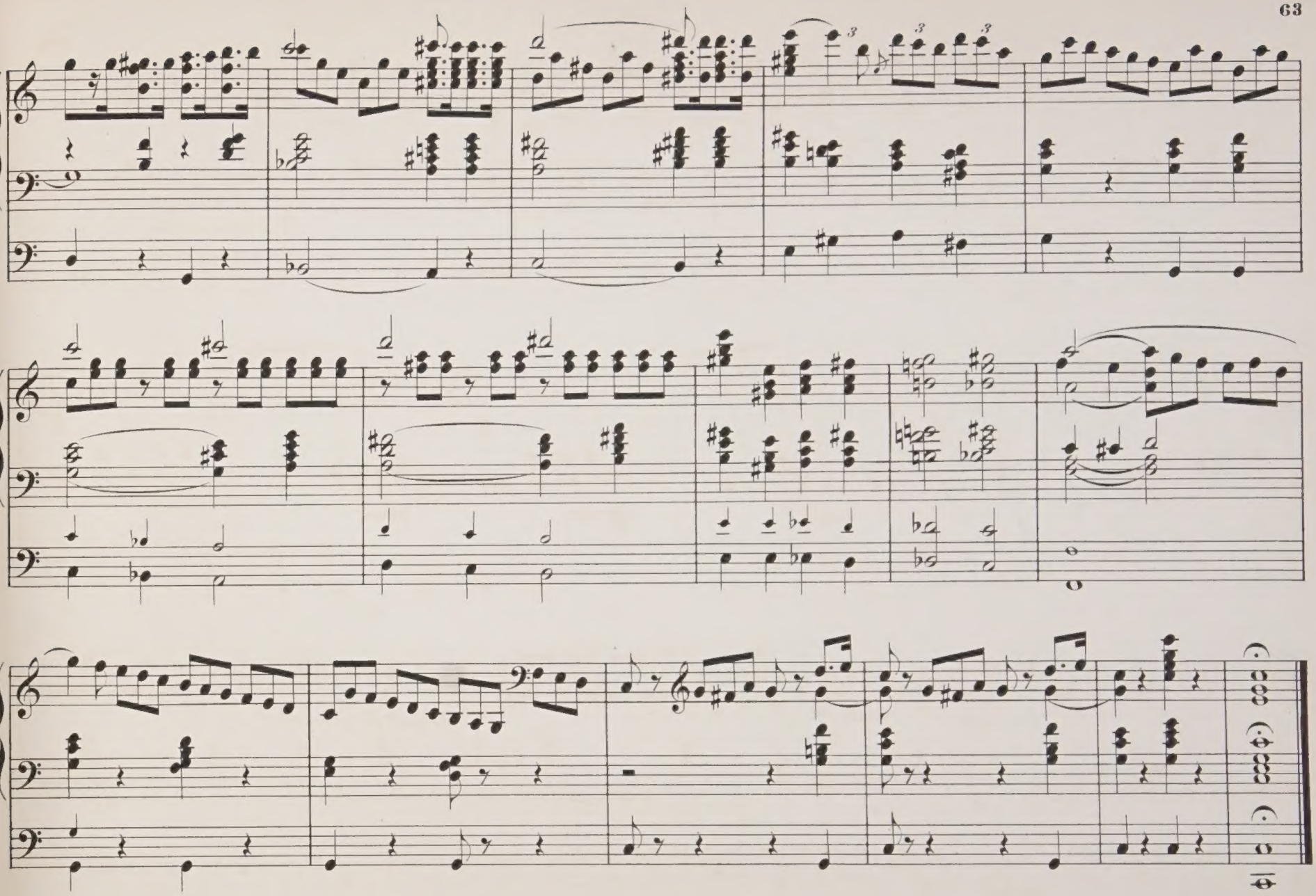

Sw.
f
Gt.
ff
ff
sf


Gt. small open or Harmonic flute of 8 ft.
Sw. 8 and 4 ft with Hautboy.
Soft 16 and 8 ft.
Ch.
Ch.
Sw. Trumpet.
Ch.
Sw. Trumpet.
Ch.
Sw.


Gt.
Sw.
Gt.
ff
ff
sf

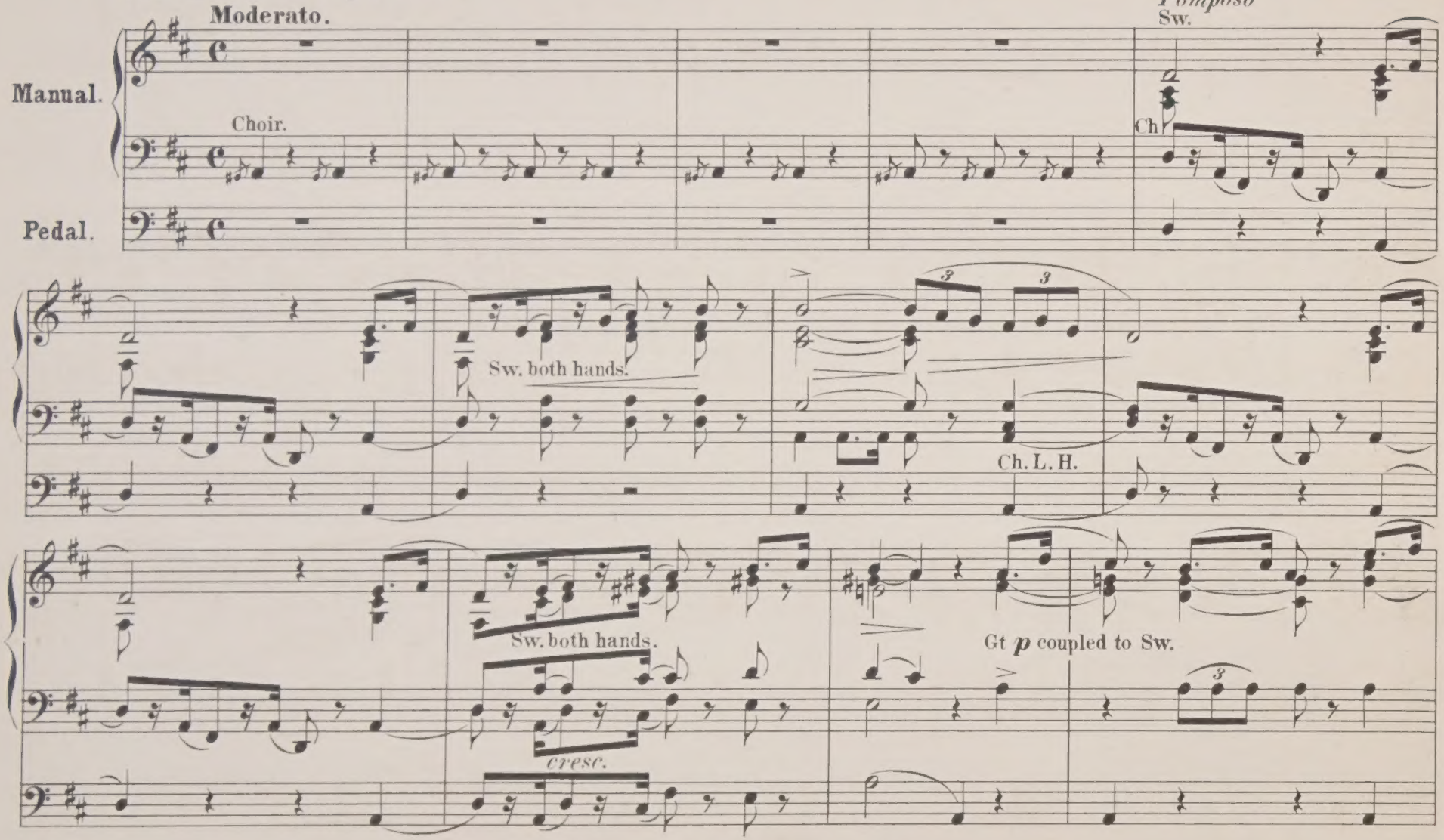

Sw. 16, 8 and 4 ft, no Reeds.
f
Gt.

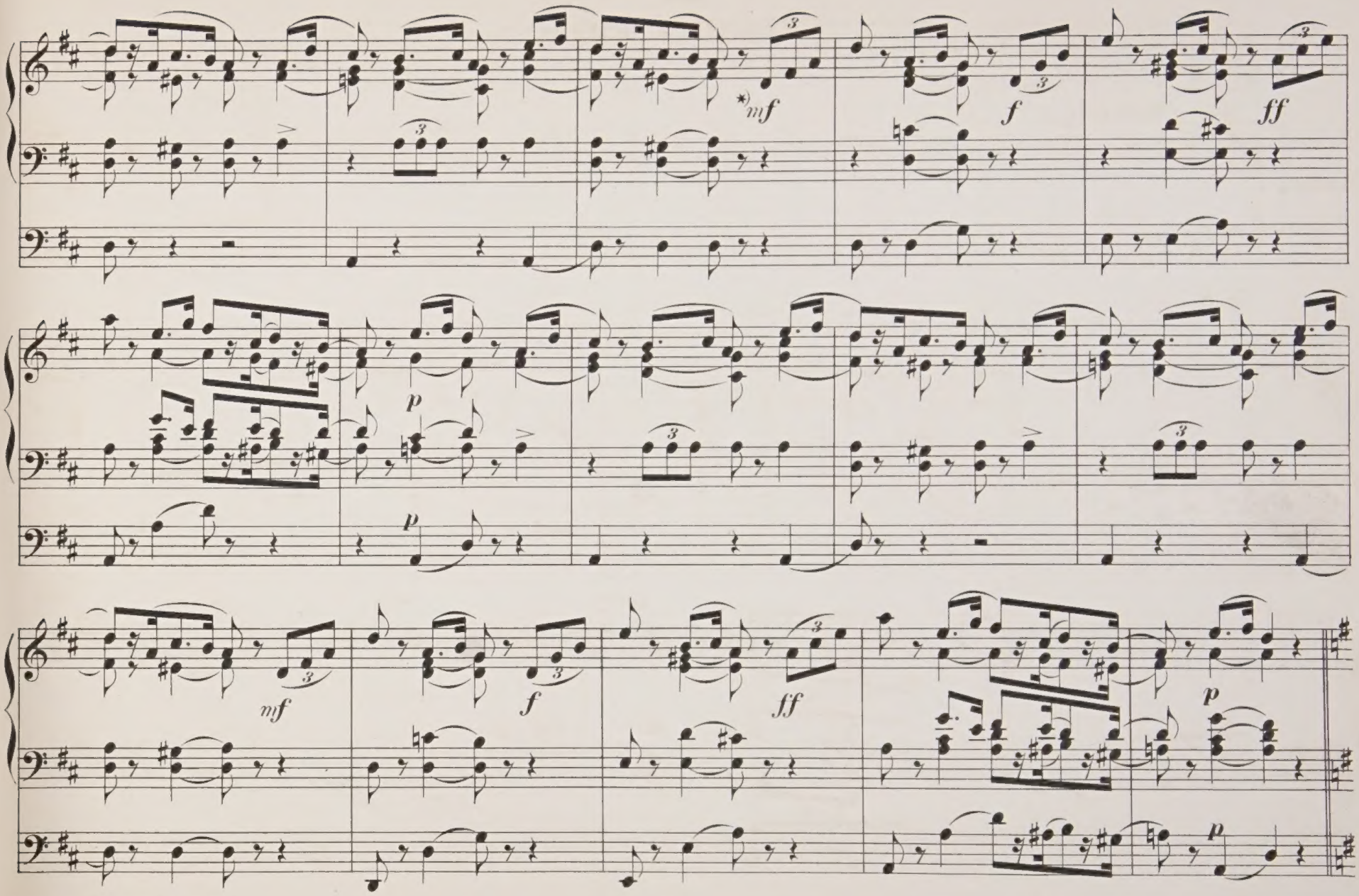

ff
ff
sf
3
3
3
3
3



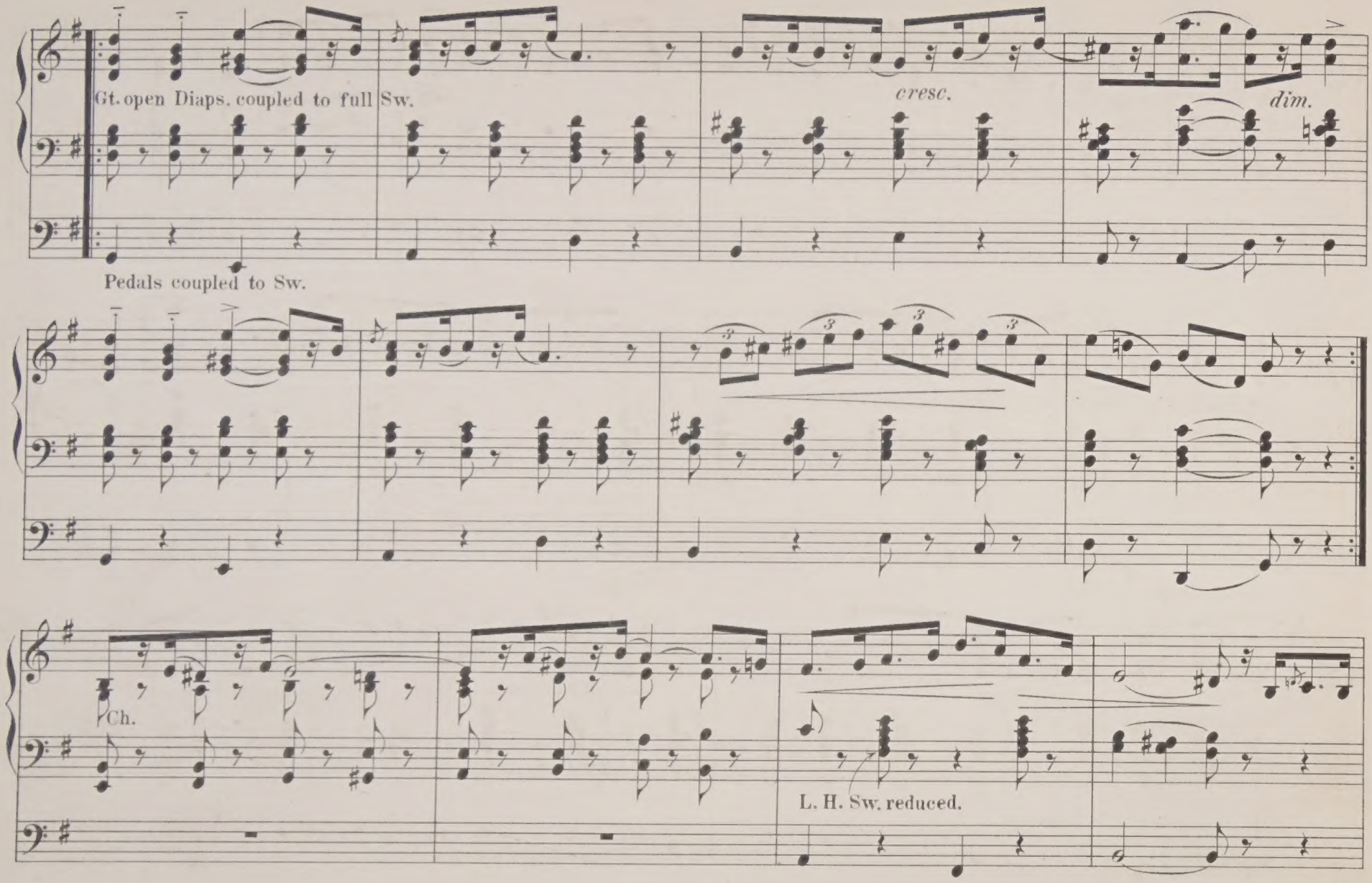
XI.
PILGRIMS' MARCH.

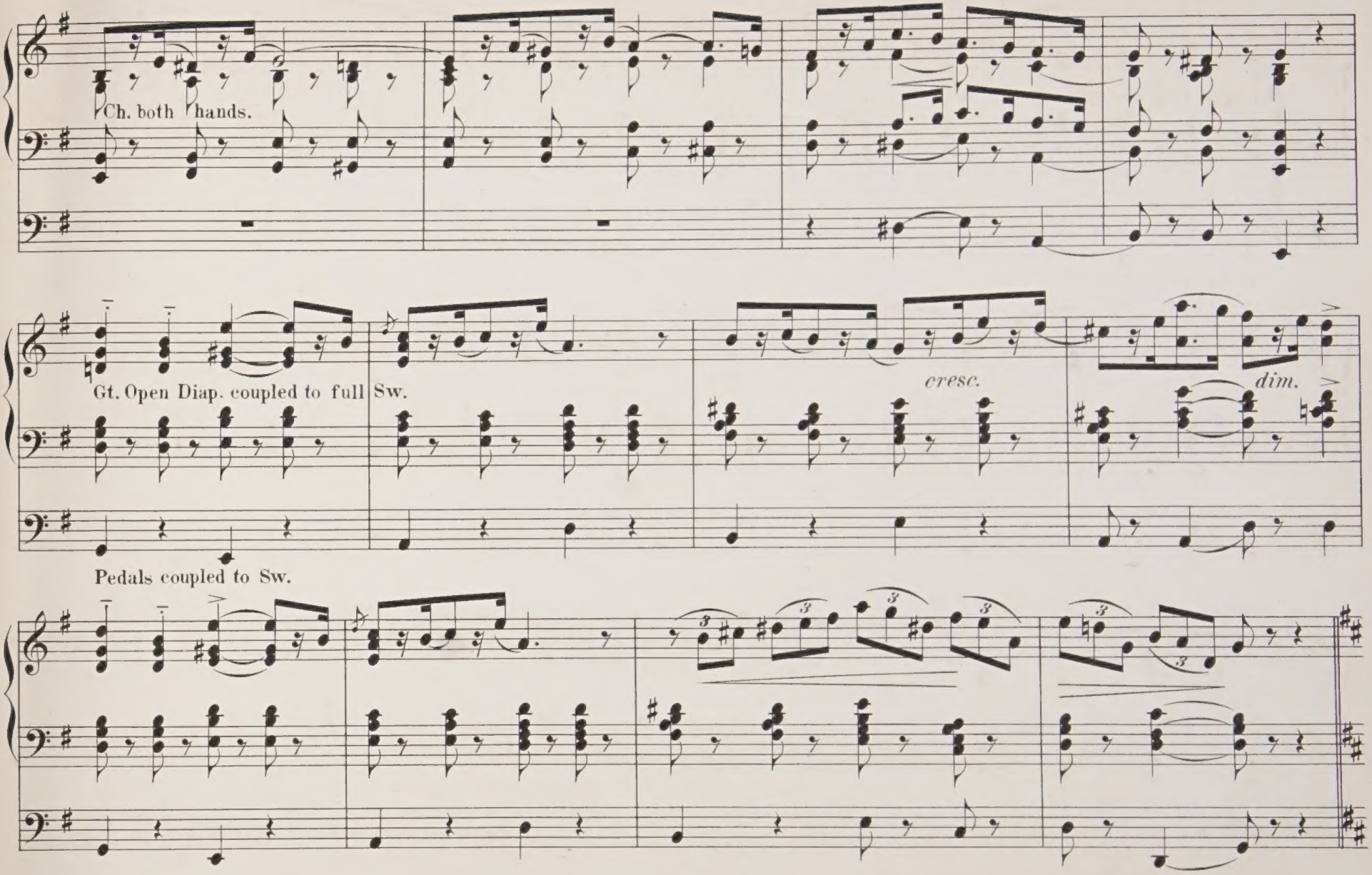
GREAT. Stopt Diap. and Flute.
SWELL. Oboe. Diaps. and Octave.
CHOIR. 8 ft. work.
PEDAL. 8 and 16 coupled to Sw.

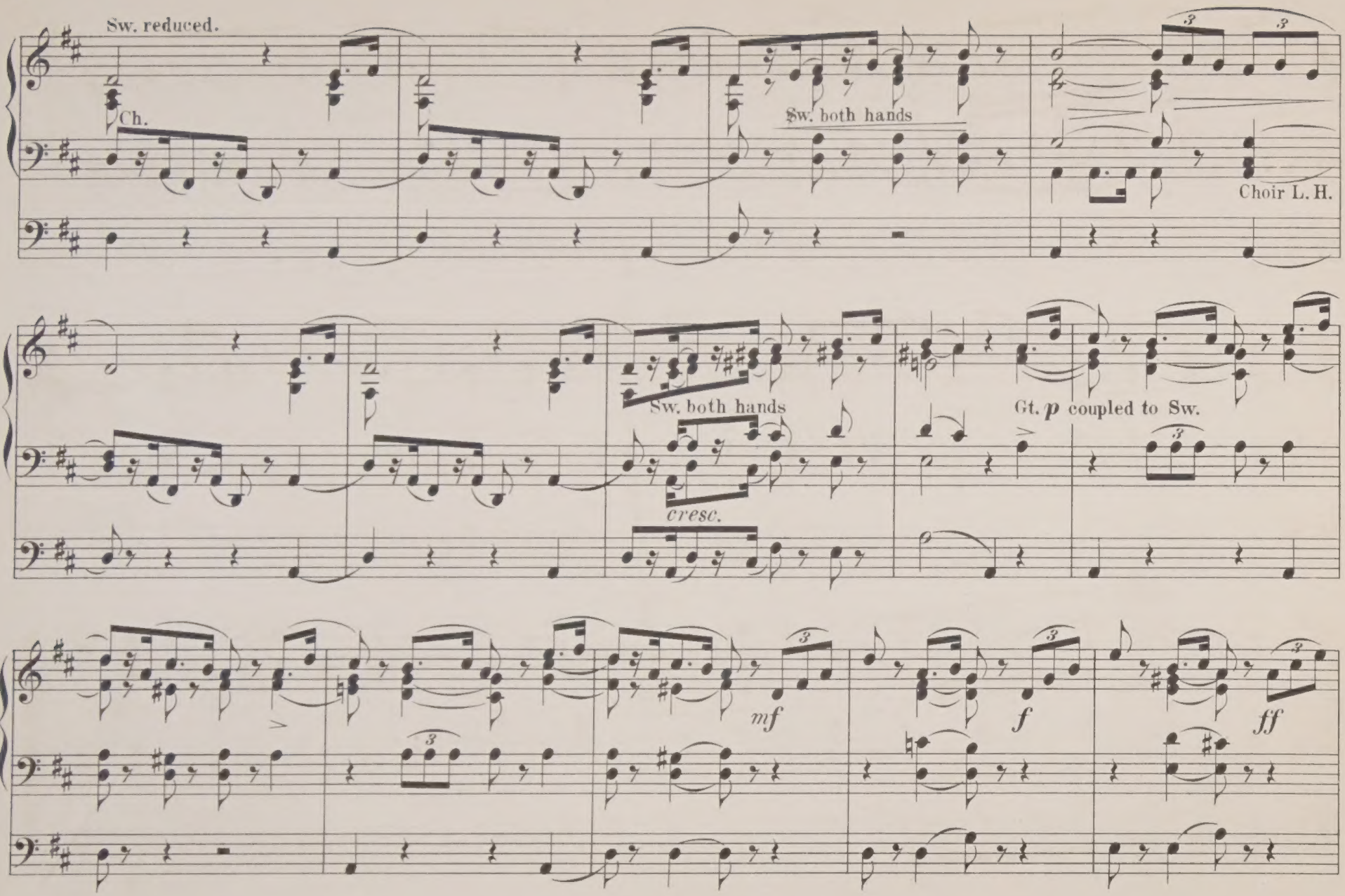


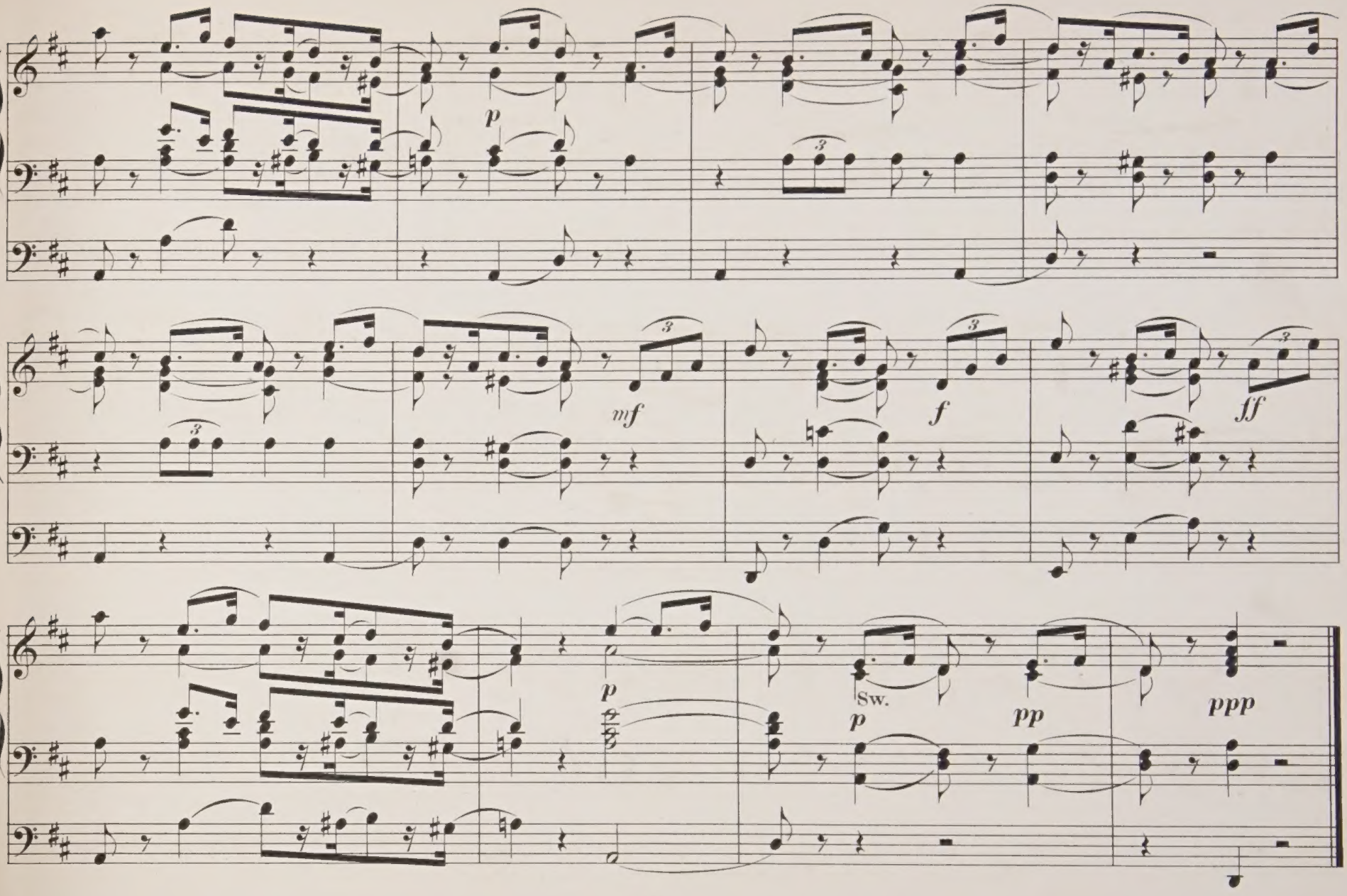


*) Make use of composition Pedals.


Gt. open Diaps. coupled to full Sw.
cresc.
dim.
Pedals coupled to Sw.
Ch.
L. H. Sw. reduced.


Ch. both hands.
Gt. Open Diap. coupled to full Sw.
cresc.
dim.
Pedals coupled to Sw.

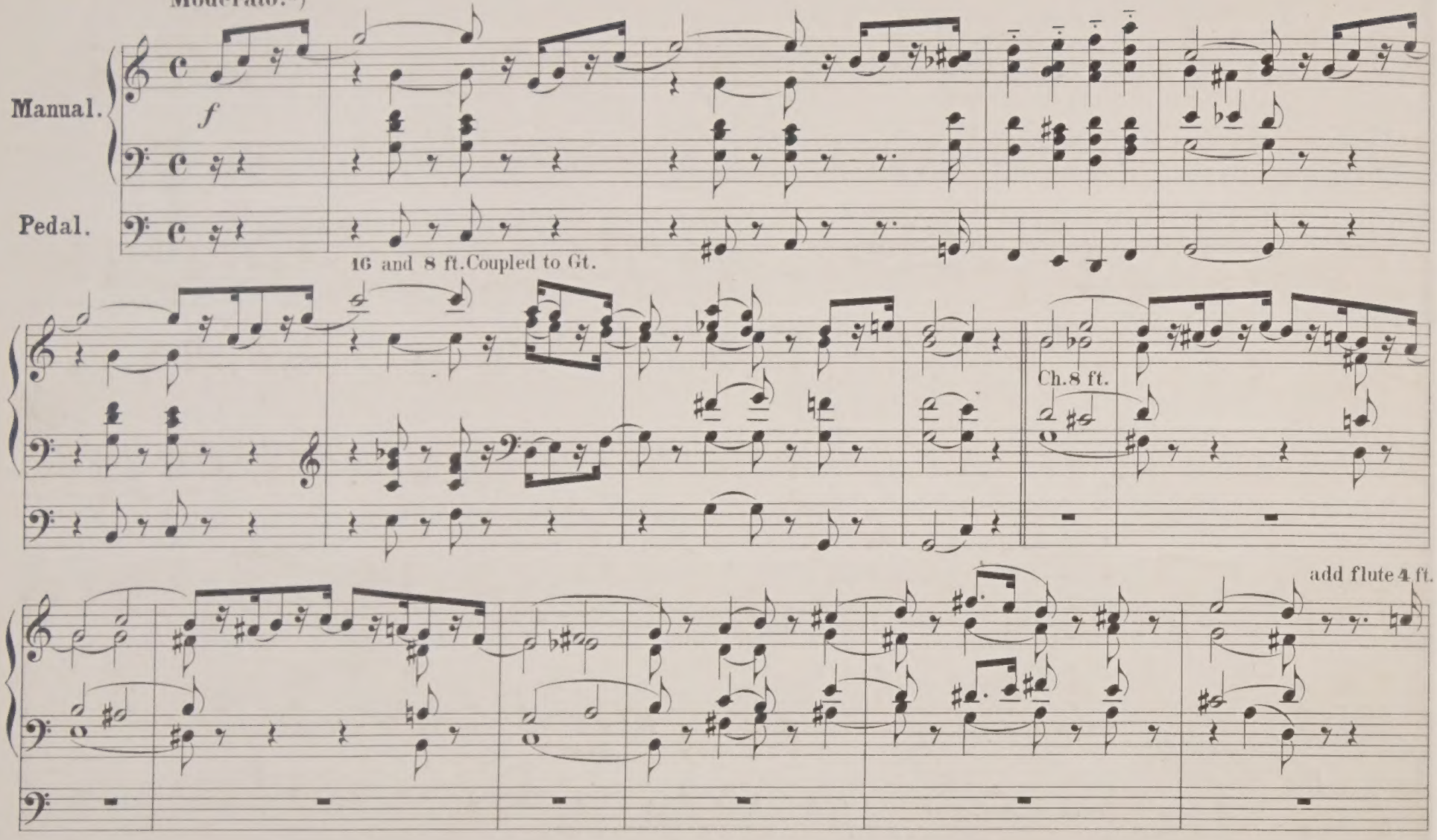

Sw. reduced.
Ch.
Sw. both hands
Choir L. H.
Sw. both hands
cresc.
Gt. p coupled to Sw.
mf
f
ff


p
mf
f
ff
p
Sw.
p
pp
ppp

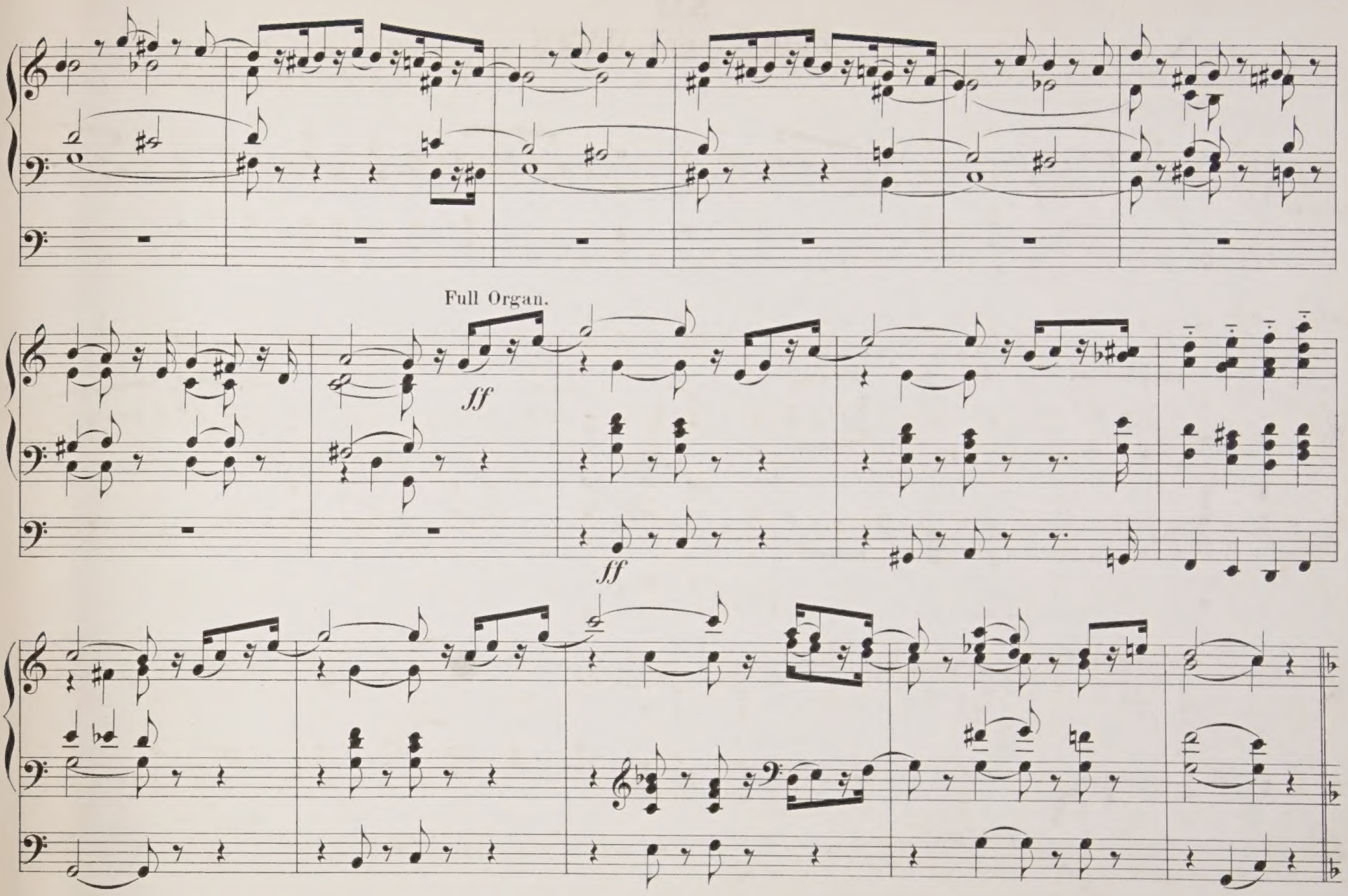
XII.
PROCESSION MARCH.

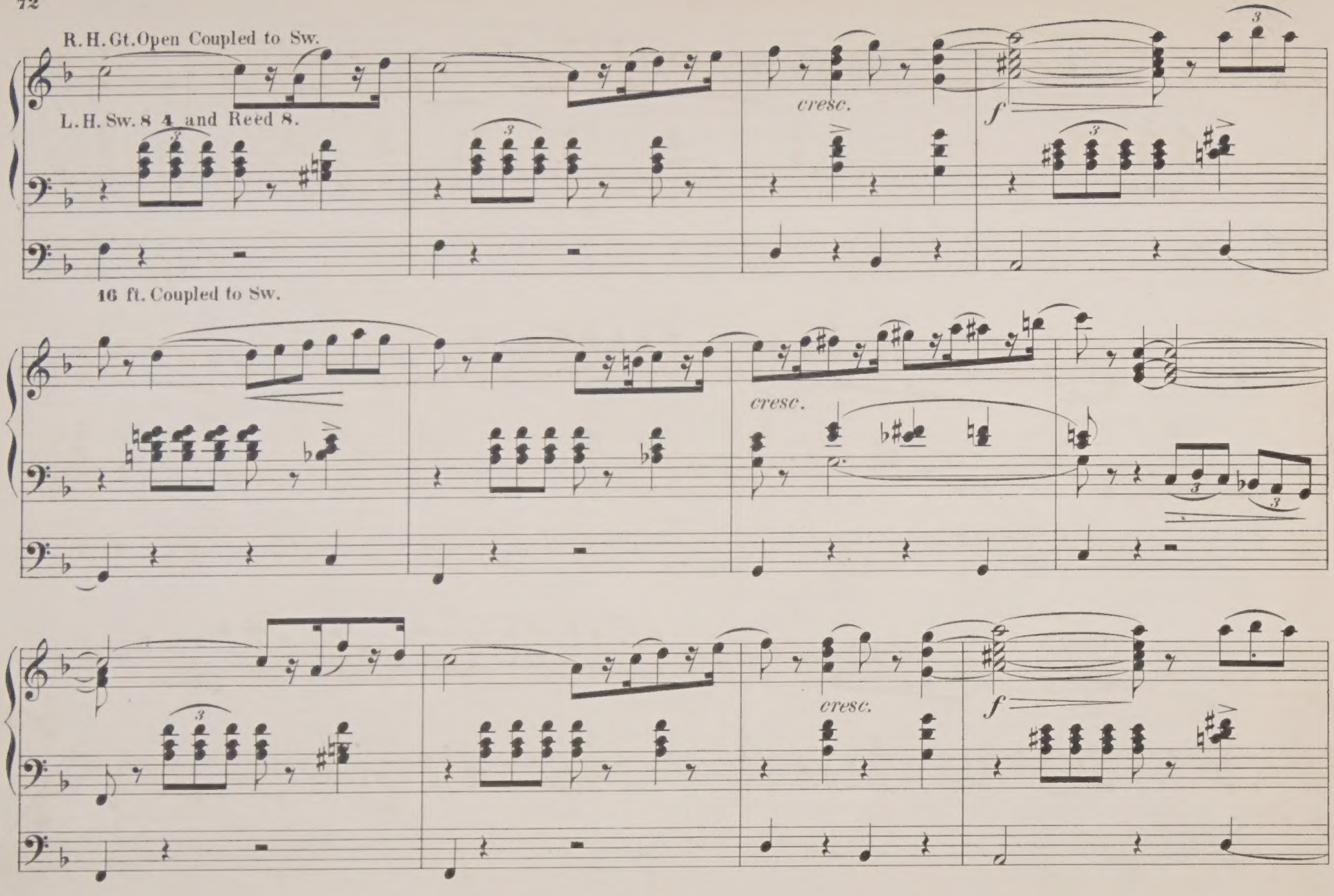
Gt. Organ 16, 8 and 4 ft. flue work.

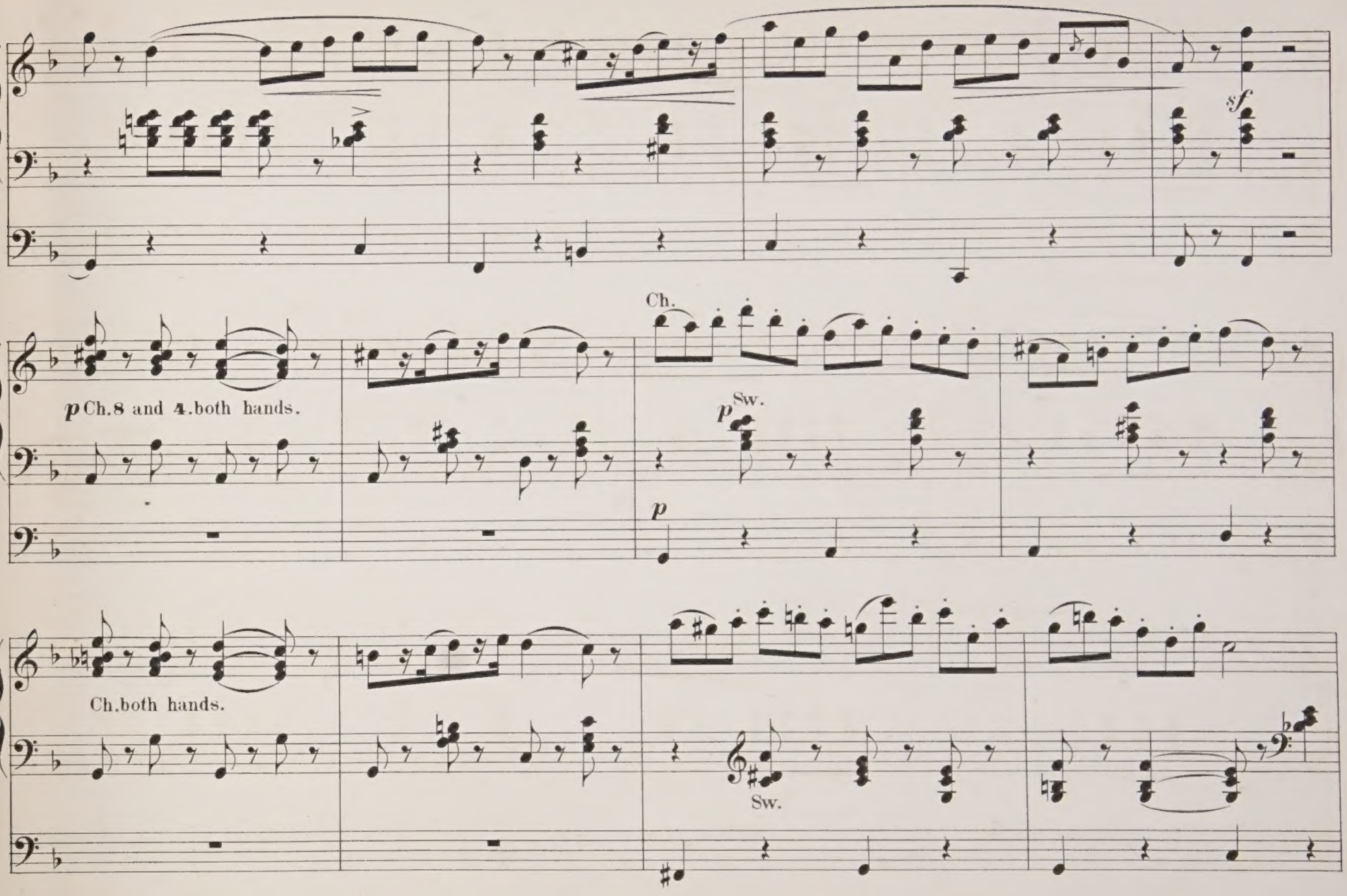
Moderato.*)

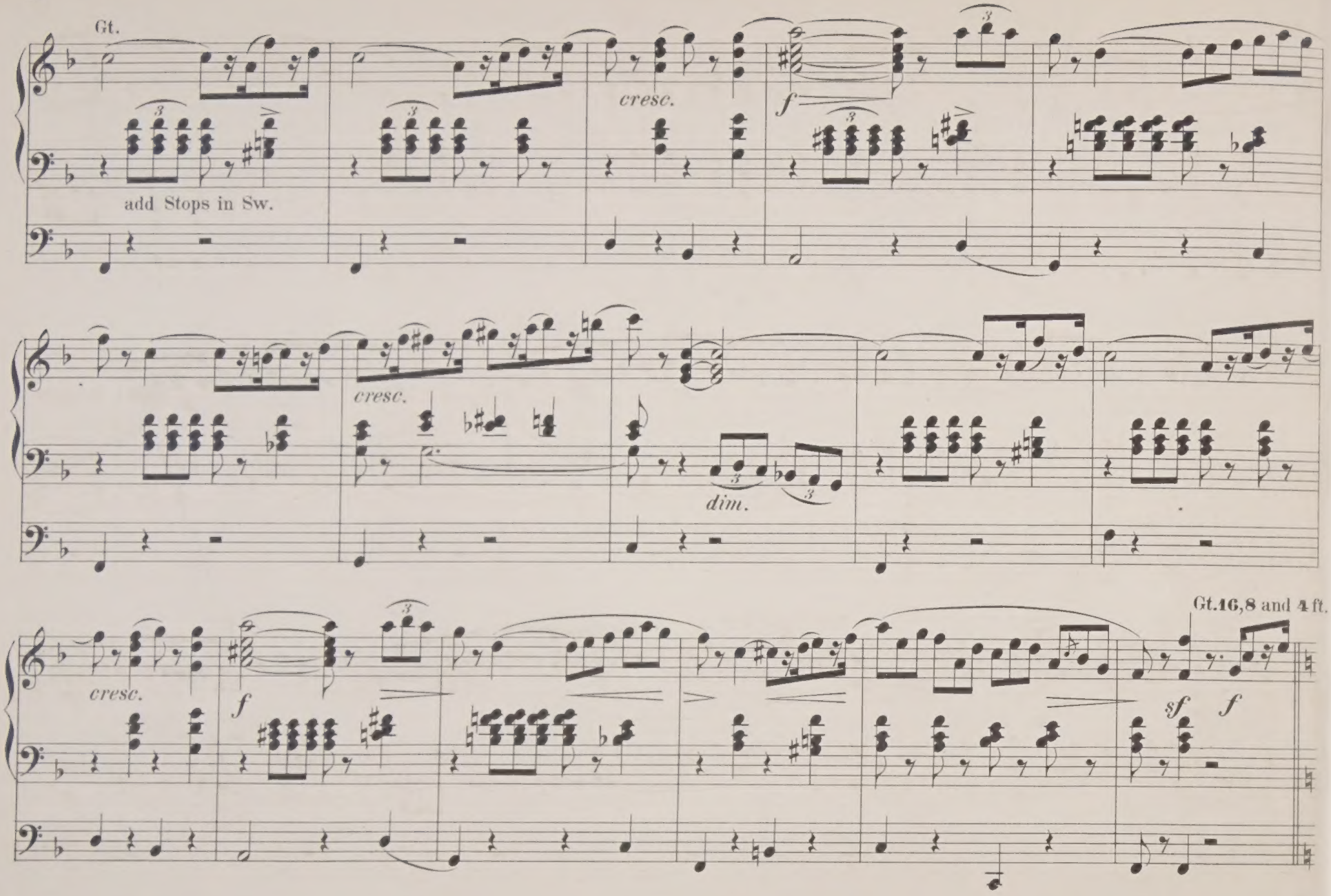


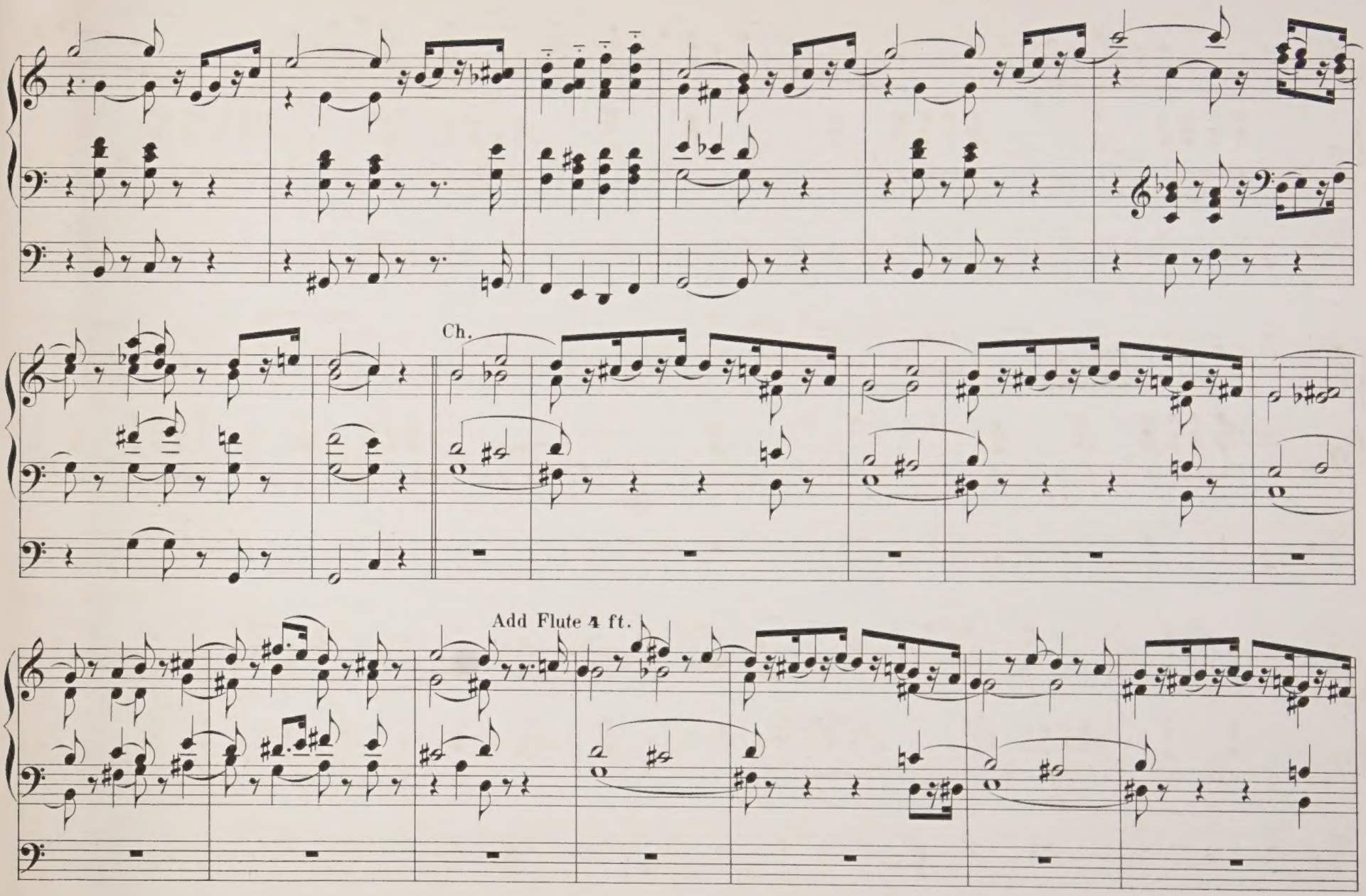
*) Not too fast.

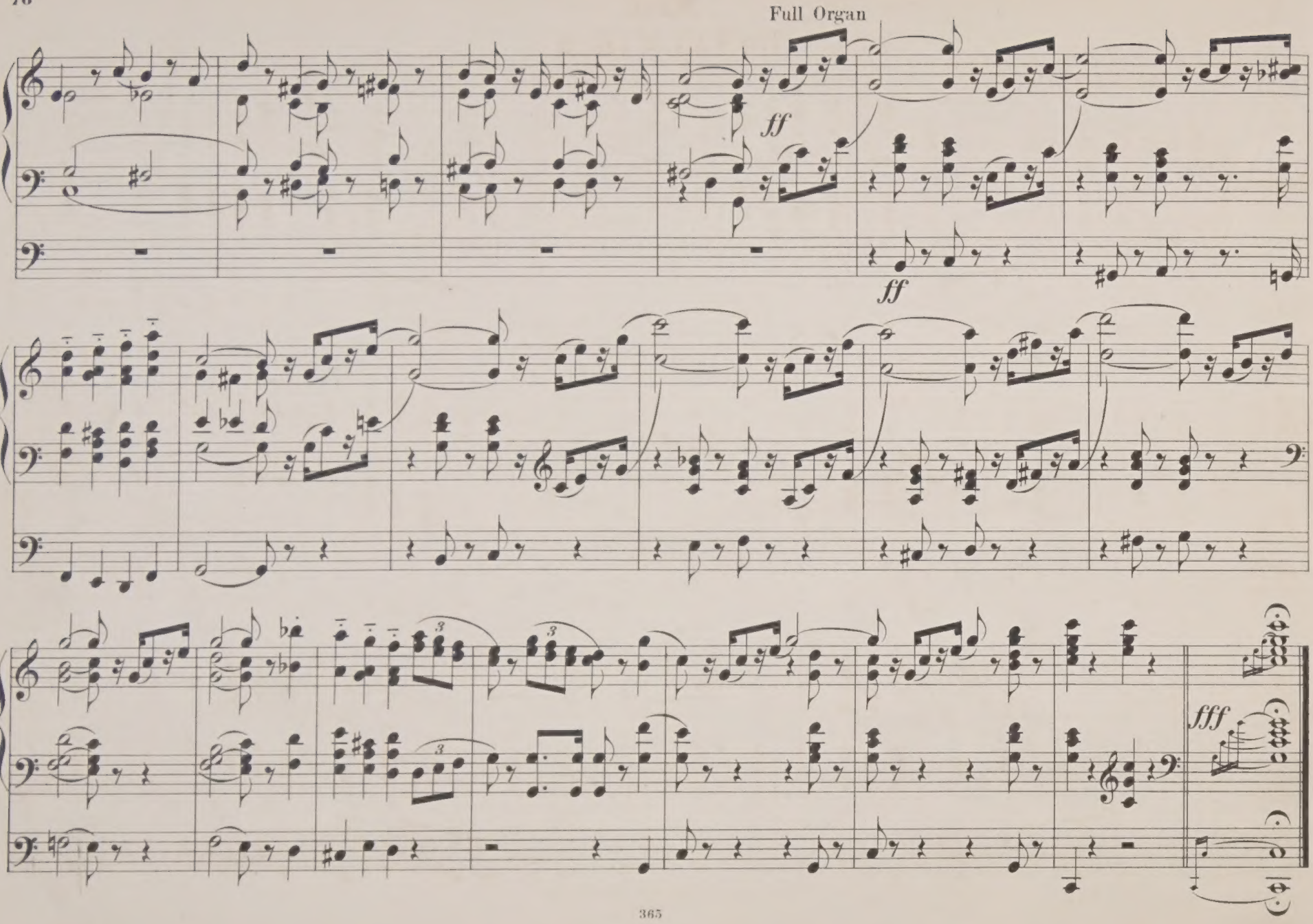

Full Organ.
ff
ff


R. H. Gt. Open Coupled to Sw.
L. H. Sw. 8 4 and Reed 8.
cresc.
f
16 ft. Coupled to Sw.
cresc.
cresc.
f

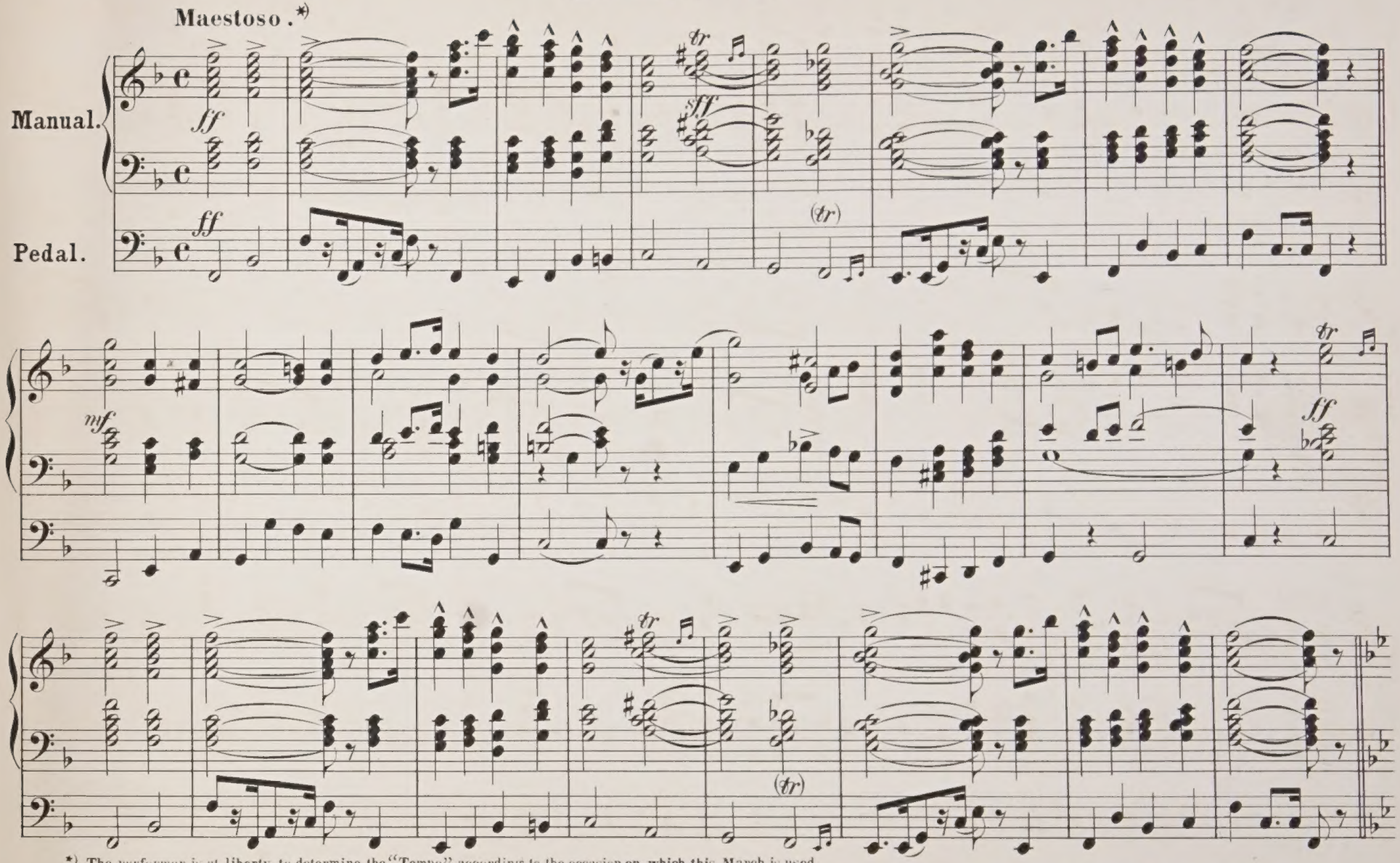

sf
Ch.
p Ch.8 and 4.both hands.
p Sw.
p
Ch.both hands.
Sw.


Gt.
add Stops in Sw.
cresc.
f
cresc.
dim.
Gt. 16, 8 and 4 ft.
cresc.
f
sf
f


Ch.
Add Flute 4 ft.


Full Organ
ff
ff
fff

XIII.
ROMAN MARCH.



*) The performer is at liberty to determine the "Tempo" according to the occasion on which this March is used.
(tr) ad lib. +

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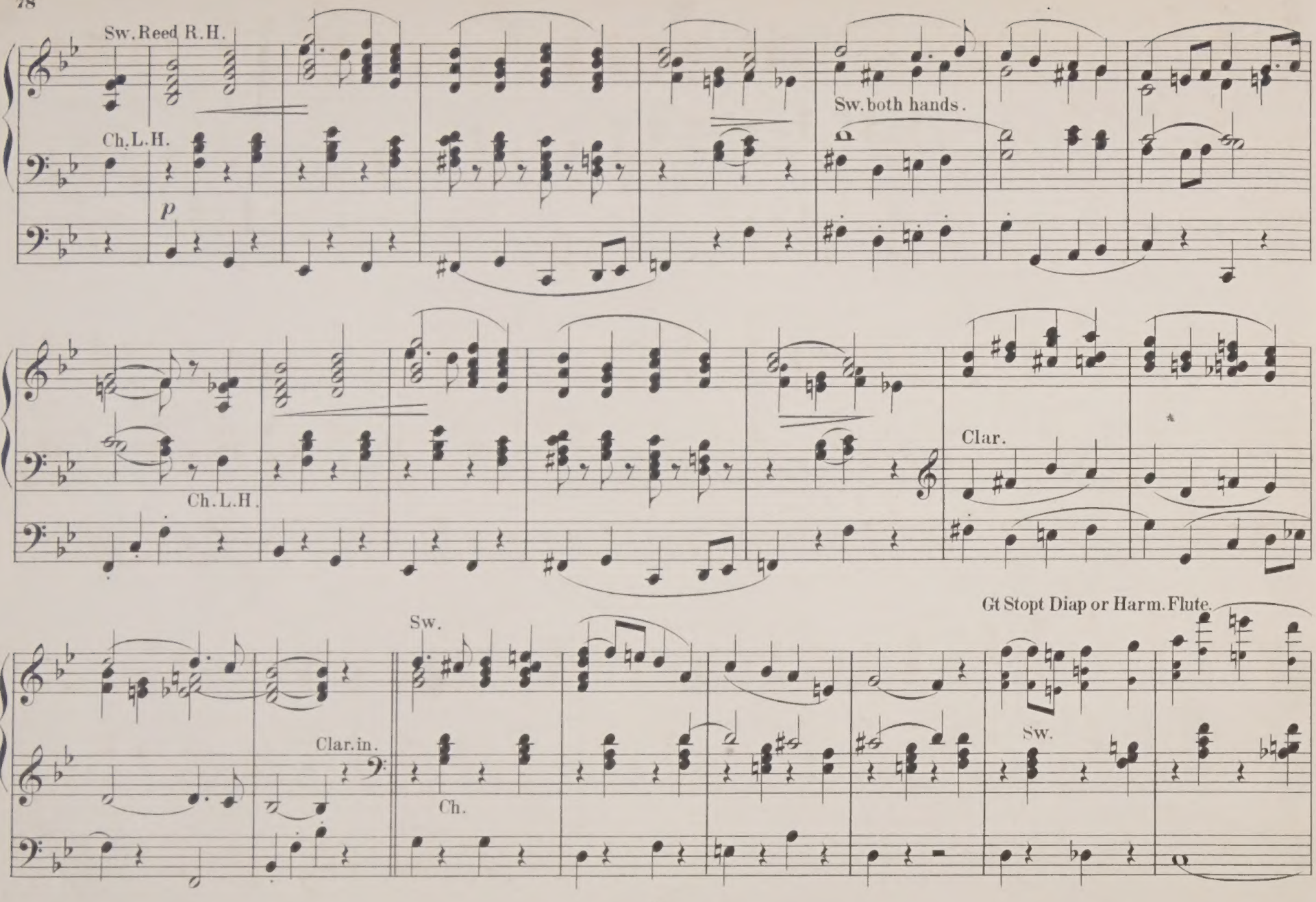
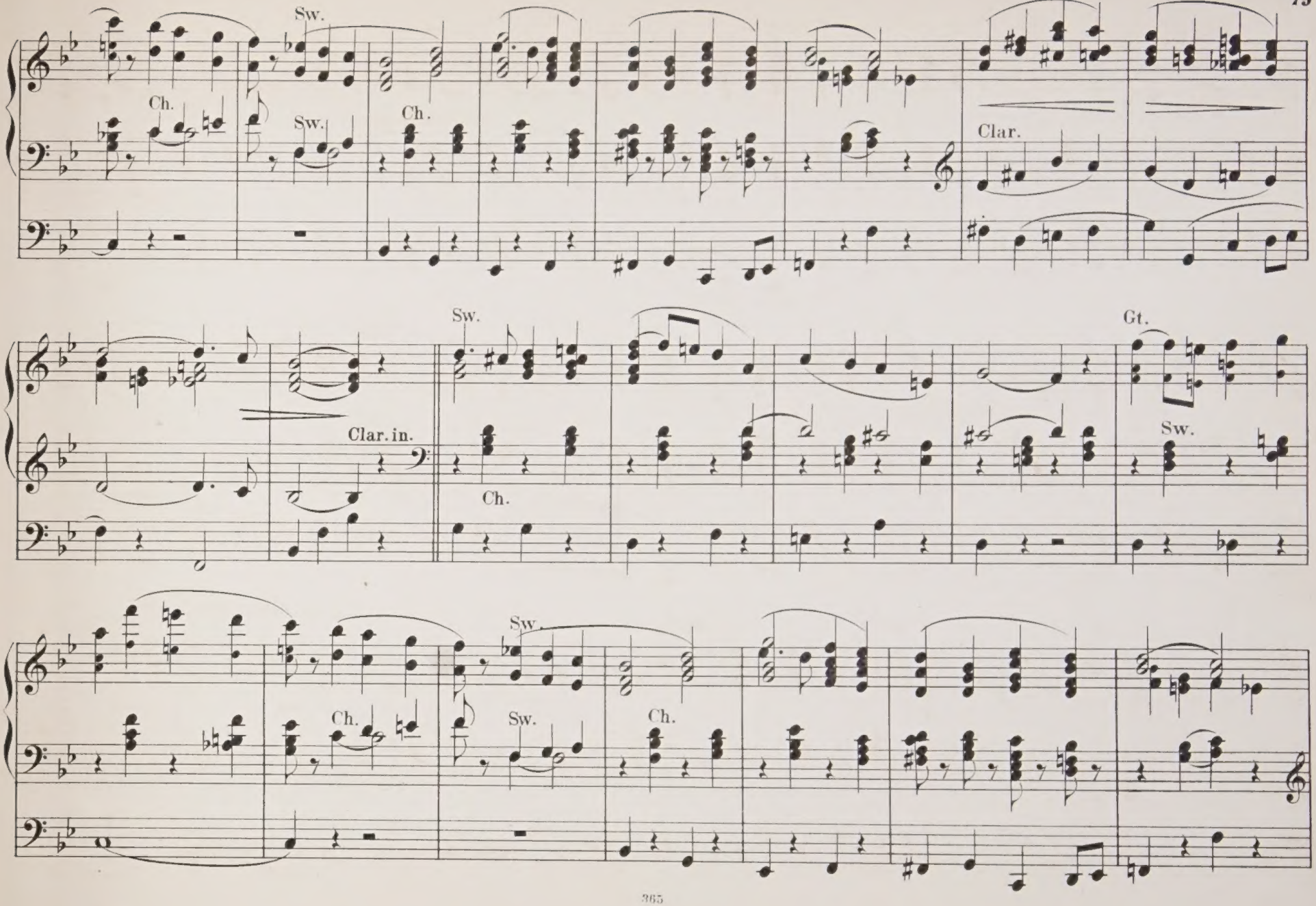
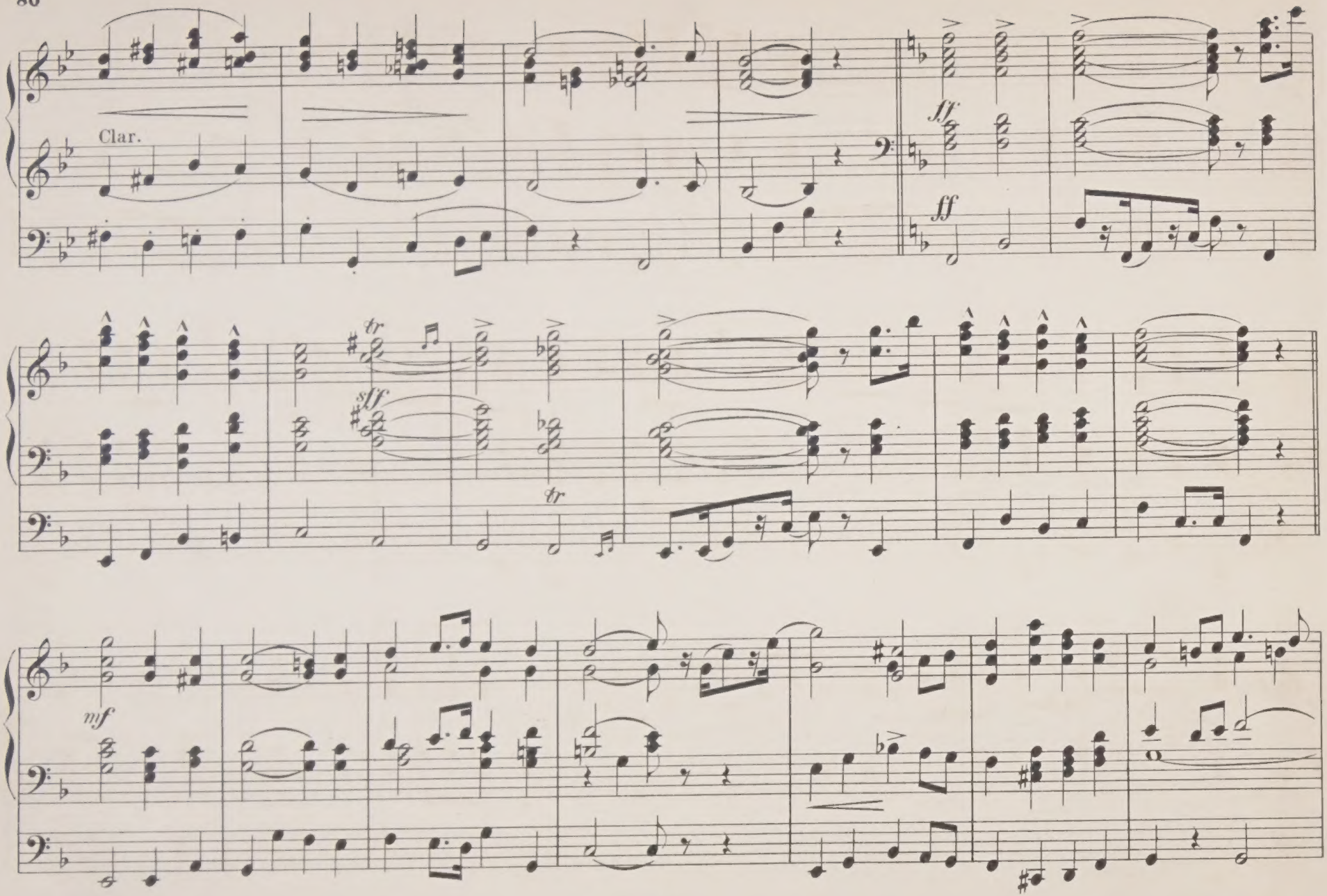
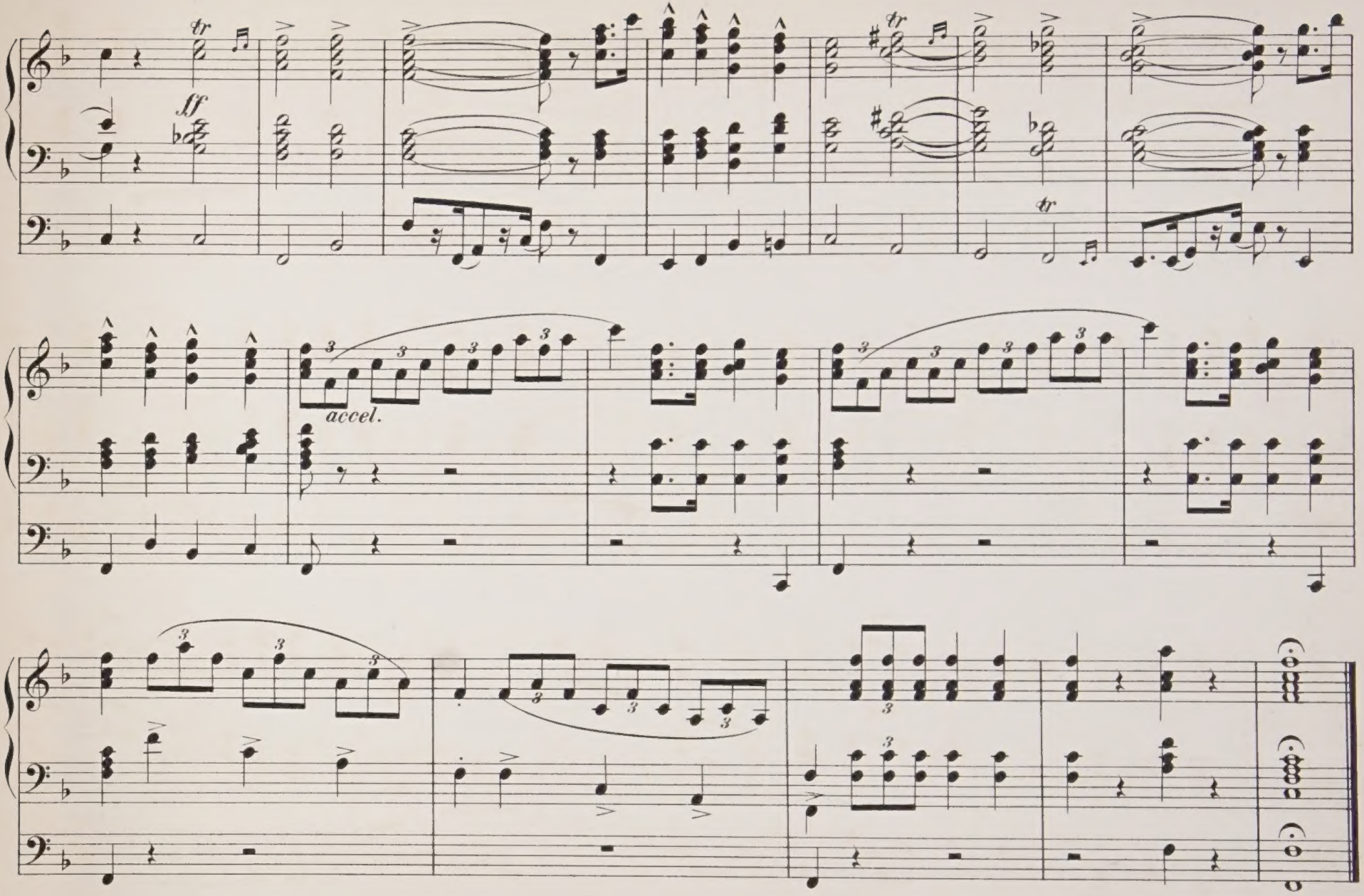

Sw. Reed R.H.
Ch. L.H.
p
Sw. both hands.
Ch. L.H.
Clar.
Gt Stopt Diap or Harm. Flute.
Sw.
Clar. in.
Ch.
Sw.

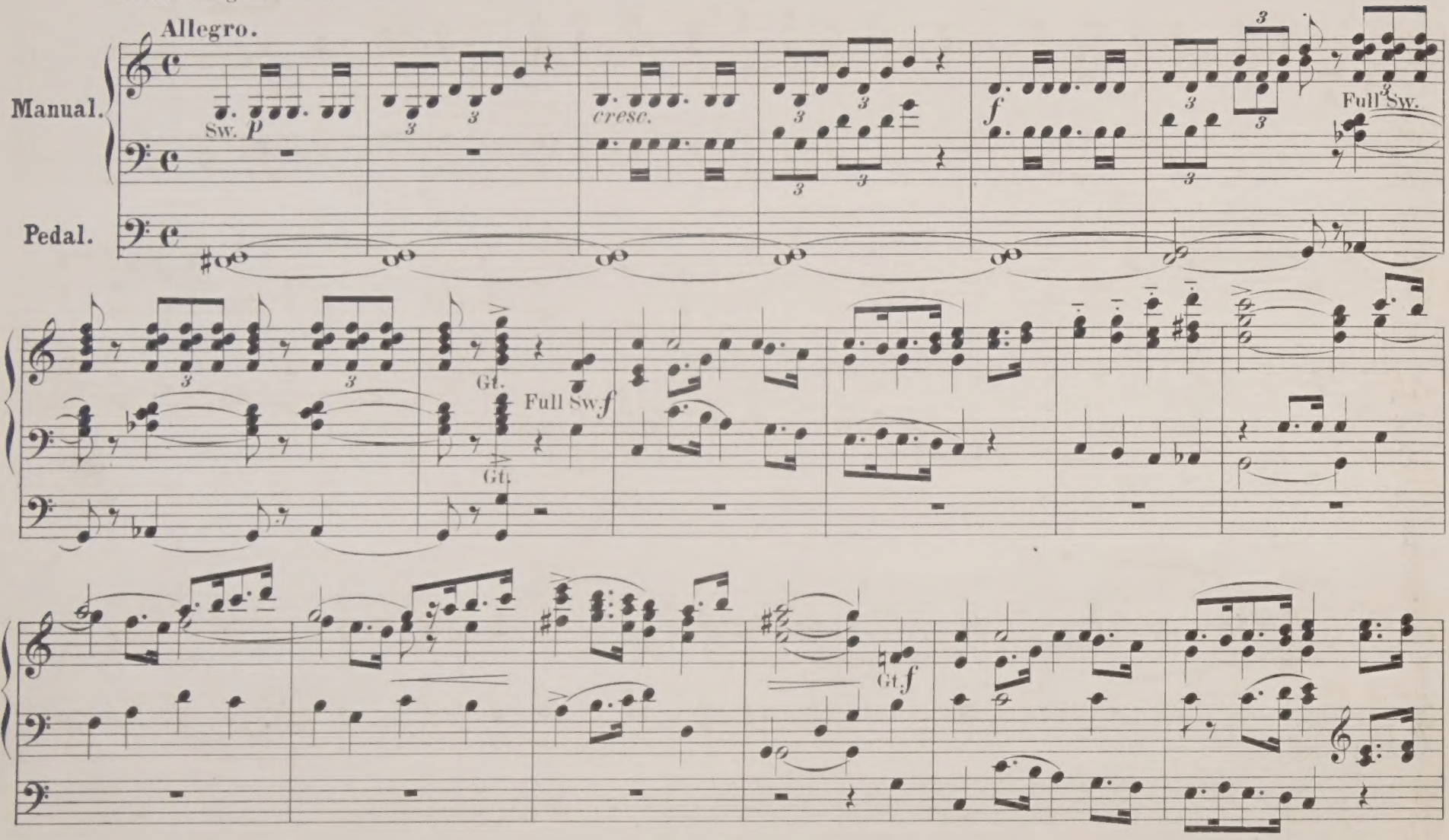

Sw.
Ch.
Sw.
Ch.
Clar.
Clar. in.
Sw.
Ch.
Gt.
Sw.
Sw.
Ch.
Sw.
Ch.

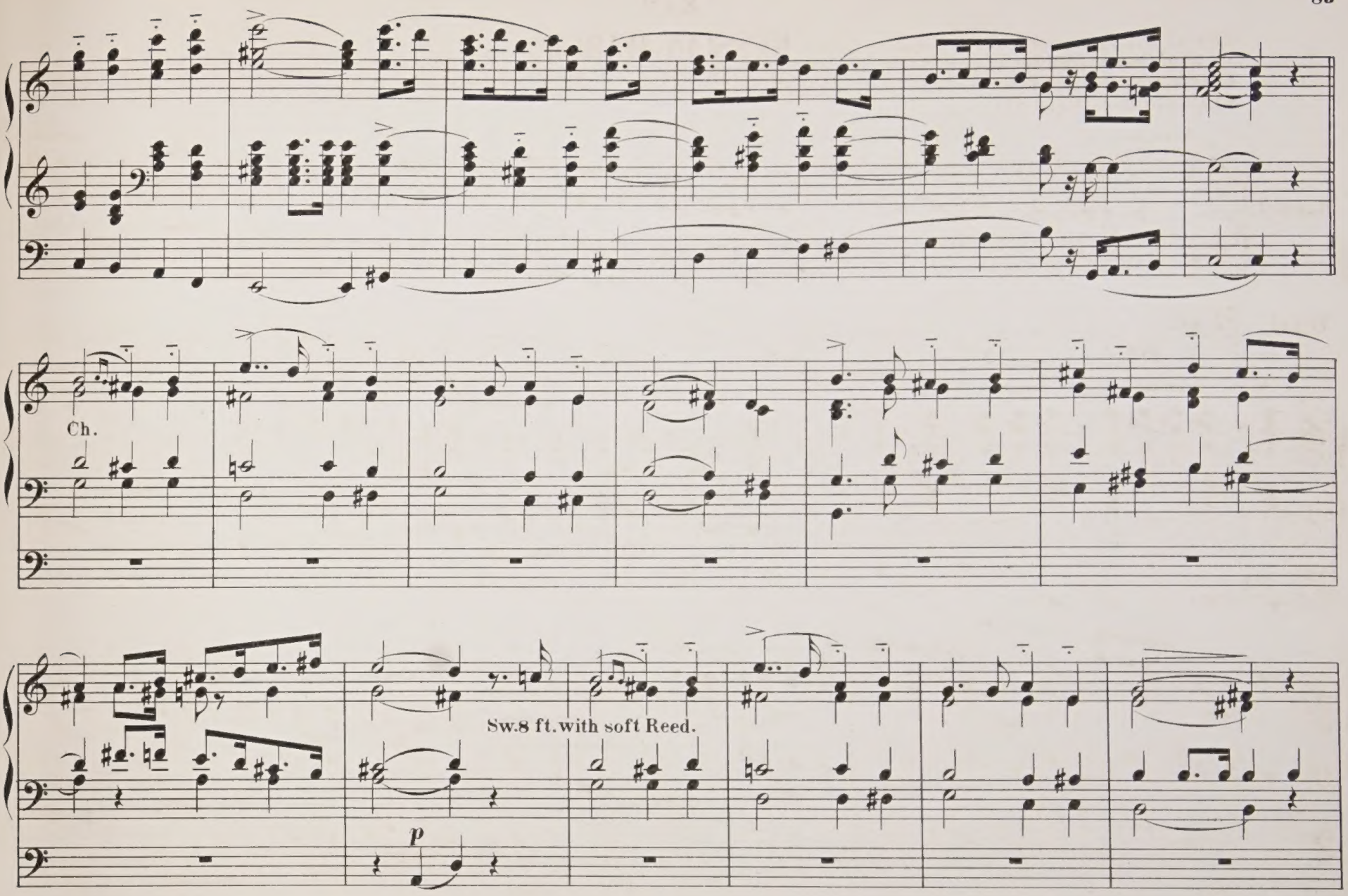

Clar.
ff
ff
tr
sff
tr
mf

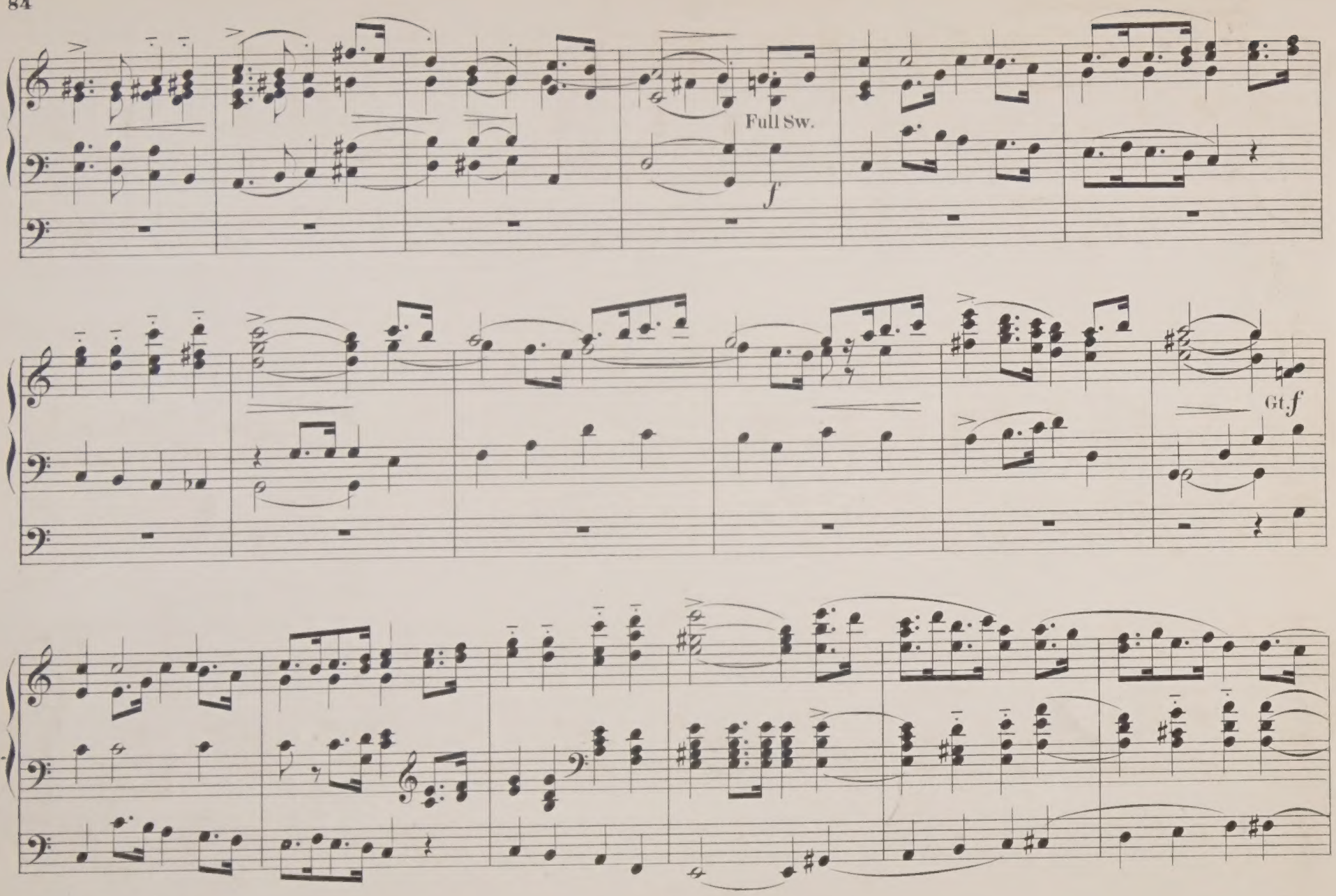

ff
accel.

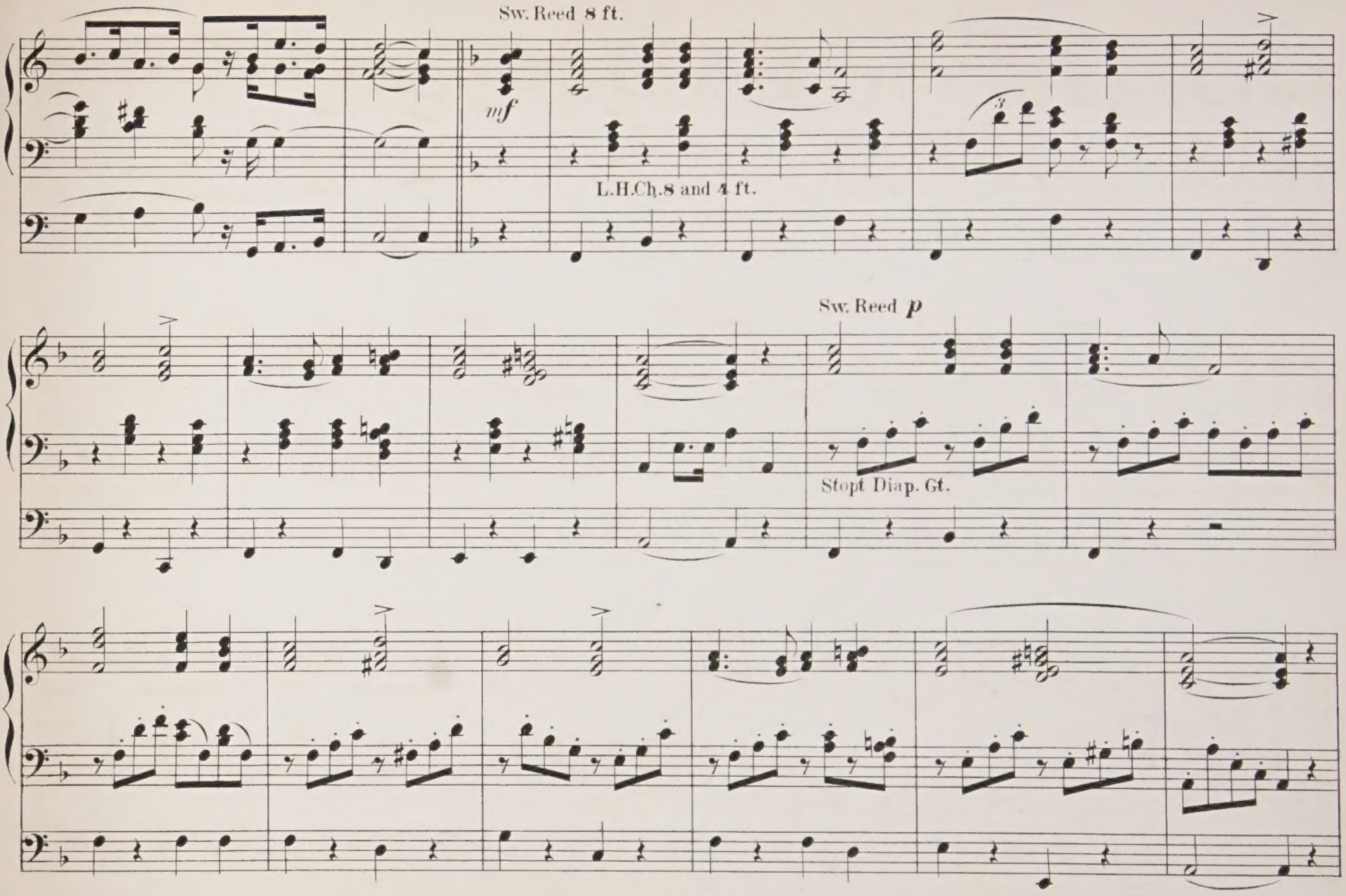
XIV.
RUSSIAN MARCH.

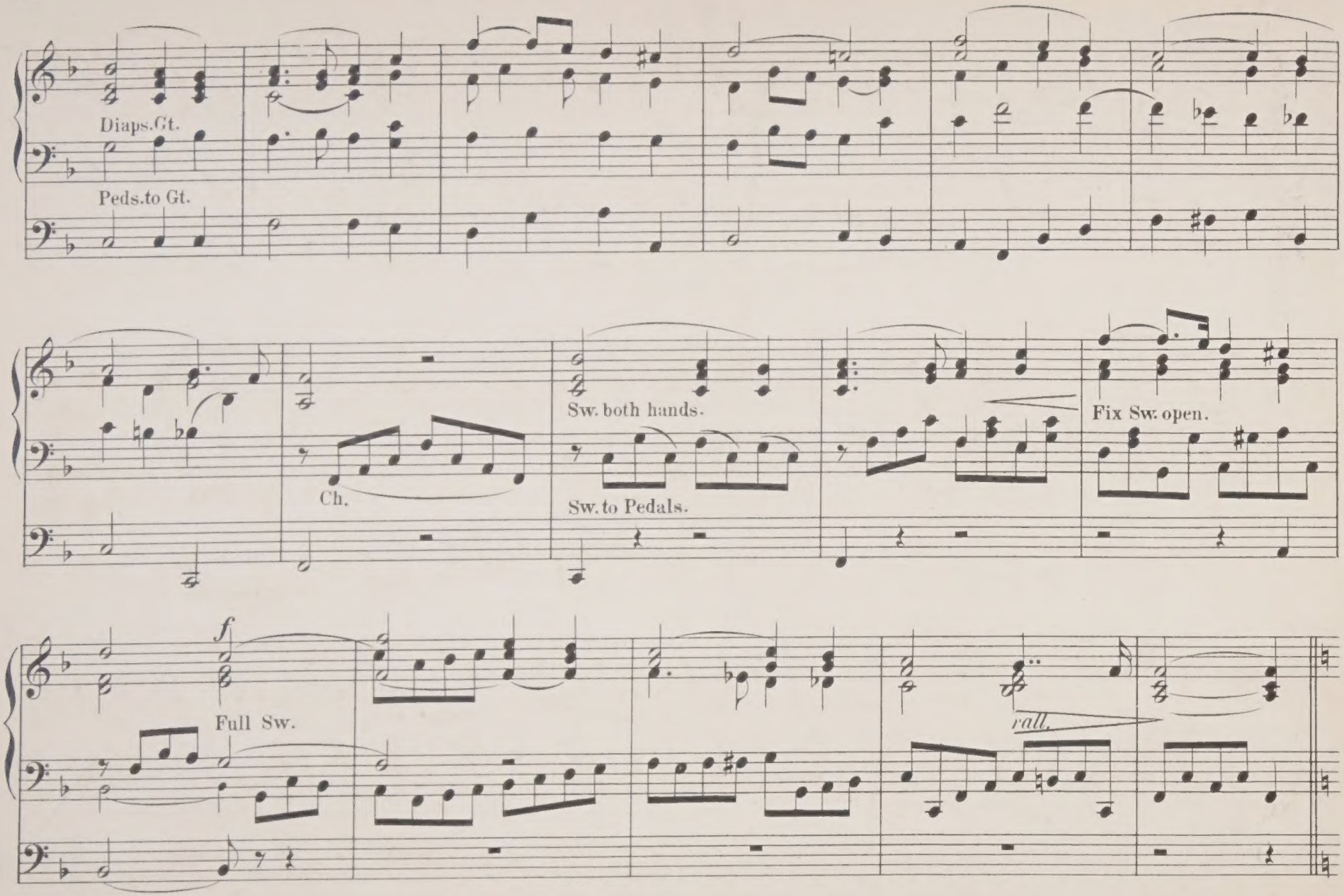
GREAT Organ, 16, 8, 4 and 2 ft. stops.
SWELL. Organ, Trumpet 8 ft.
CHOIR. Organ, 8 and 4 ft.
PEDAL. Organ, 16 and 8 ft.

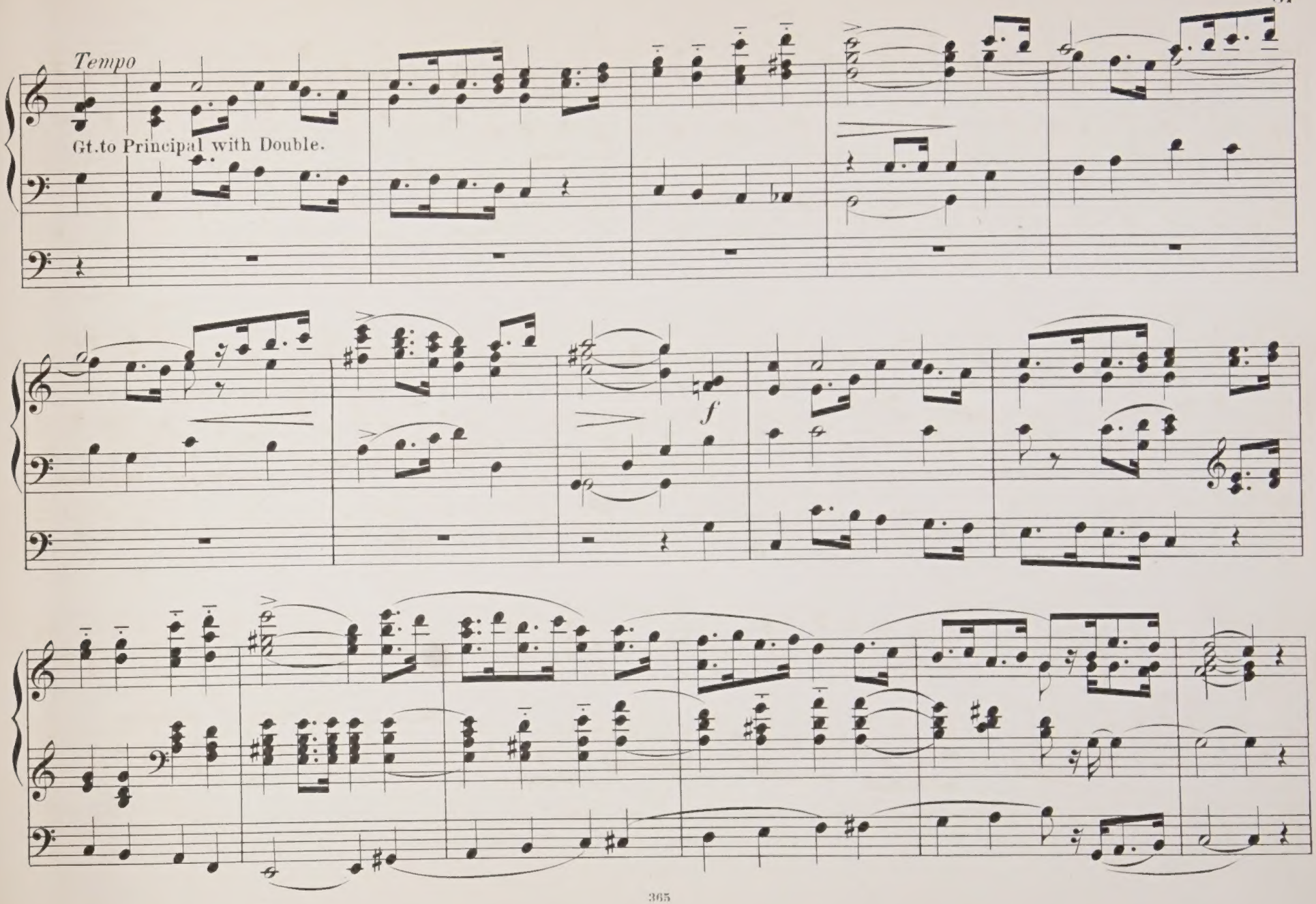


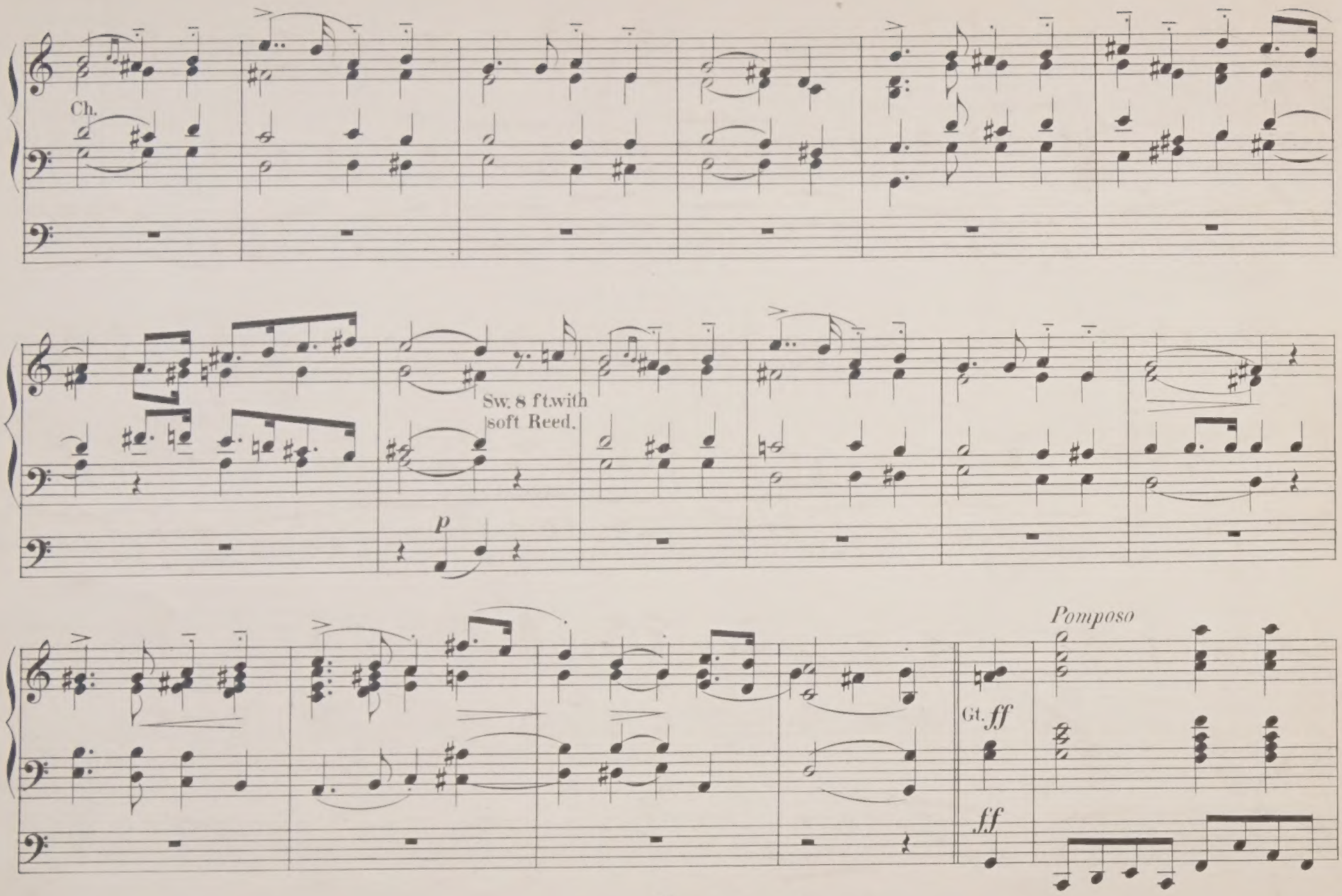

Ch.
Sw.8 ft.with soft Reed.
p

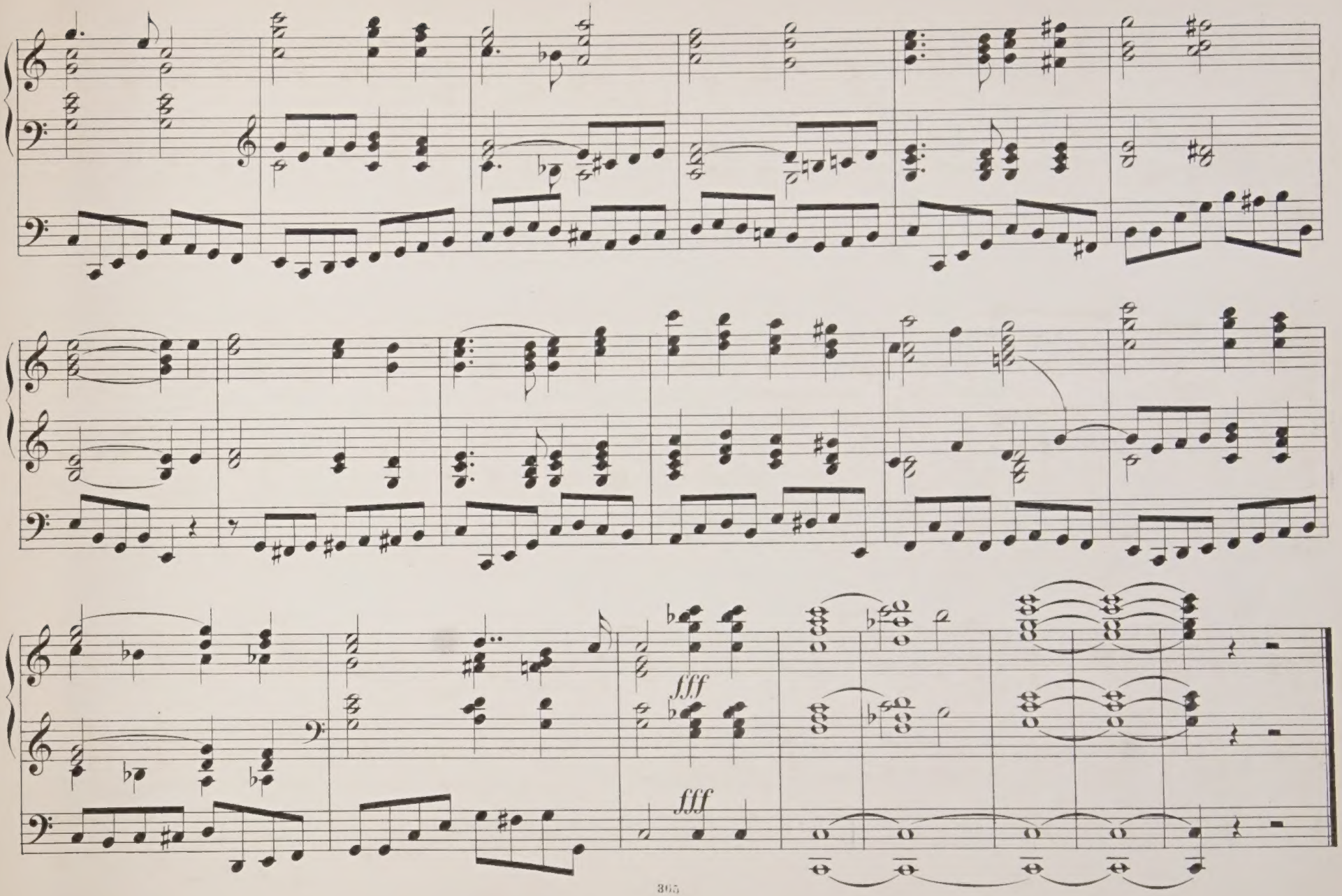

Full Sw.
f
Gt. f


Sw. Reed 8 ft.
mf
L.H.Ch.8 and 4 ft.
Sw. Reed p
Stopt Diap. Gt.


Diaps.Gt.
Peds.to Gt.
Ch.
Sw. both hands.
Sw. to Pedals.
Fix Sw. open.
f
Full Sw.
rall.


Tempo
Gt.to Principal with Double.
f


Ch.
Sw. 8 ft. with soft Reed.
p
Pomposo
Gt. ff
ff

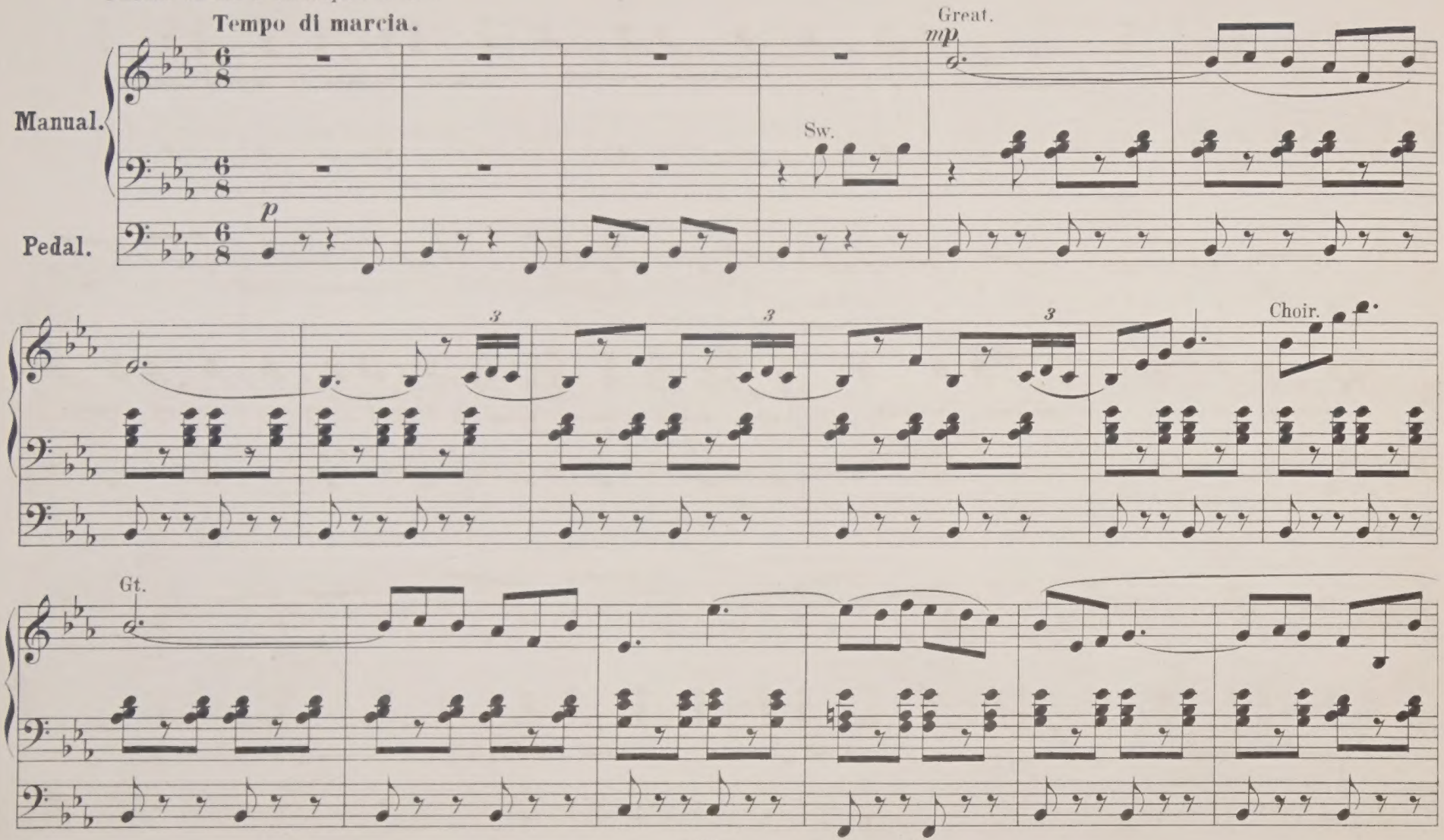

fff
fff

XV.

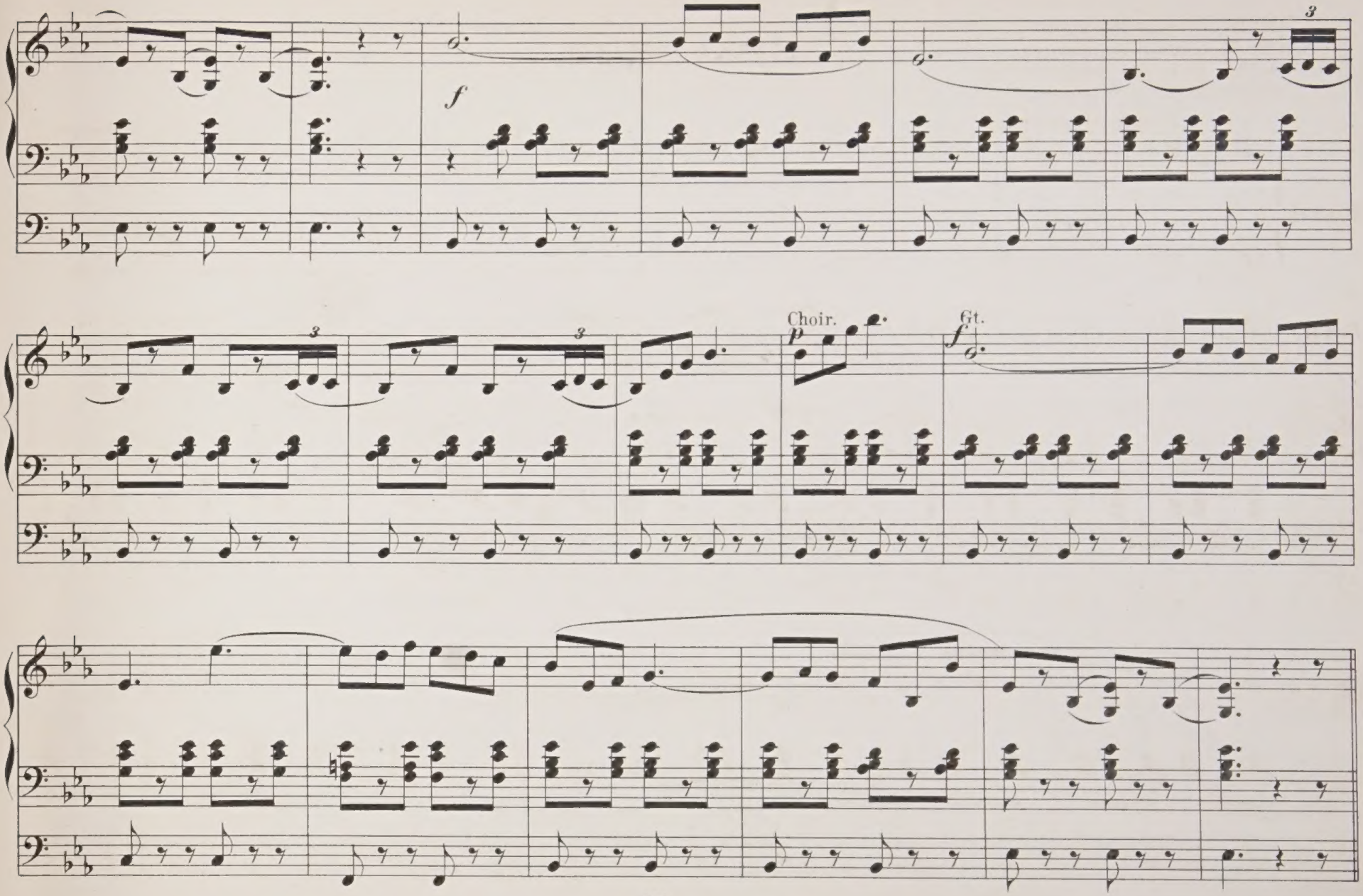
VIENNA MARCH.

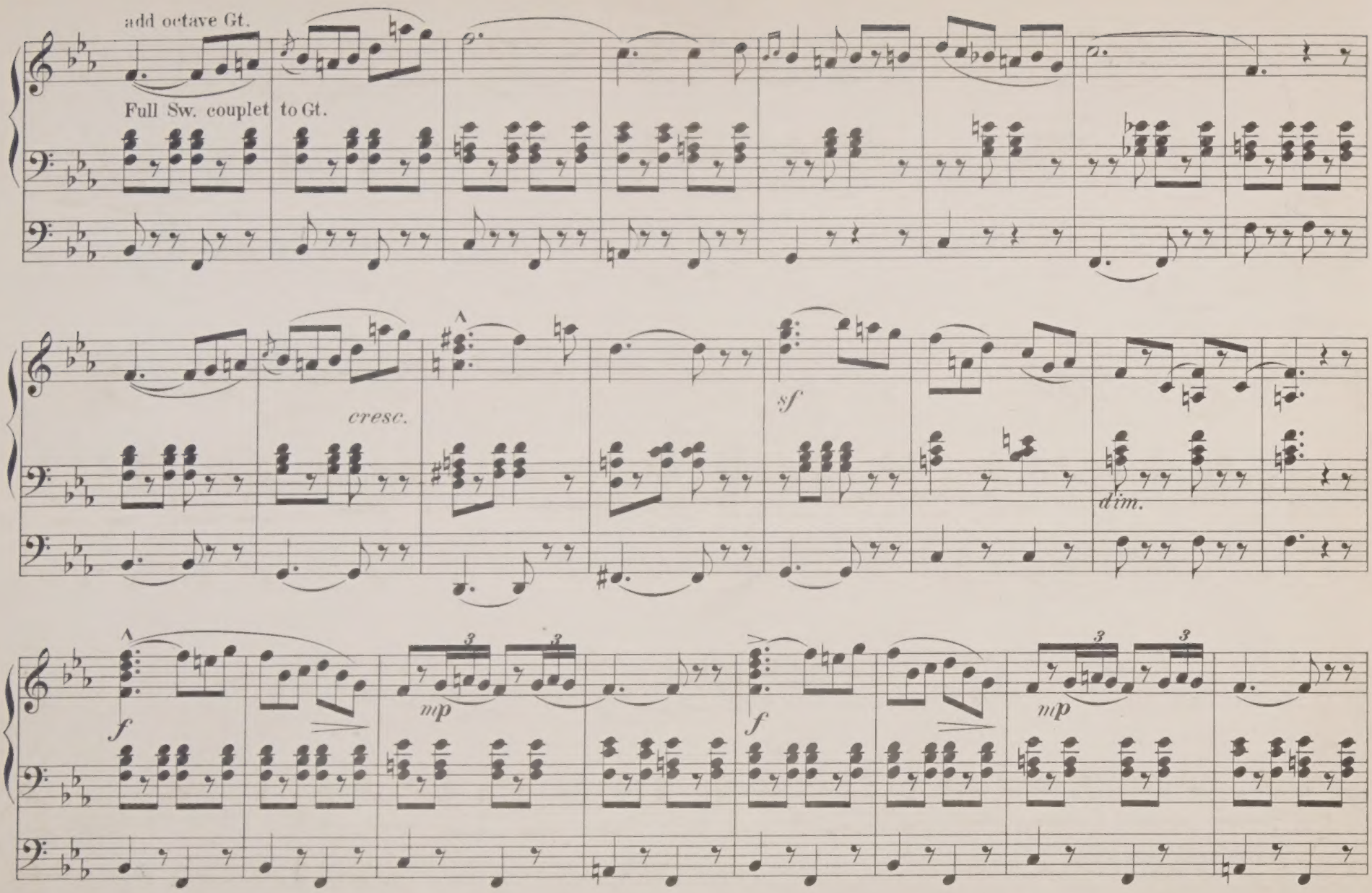
*)CHOIR. Flutes 8 and 4 ft.
GREAT. Diaps. 8 ft.
SWELL. Diaps. Oct. and Reed. 8 ft.
PEDAL 16 and 8 ft. coupled to Sw.

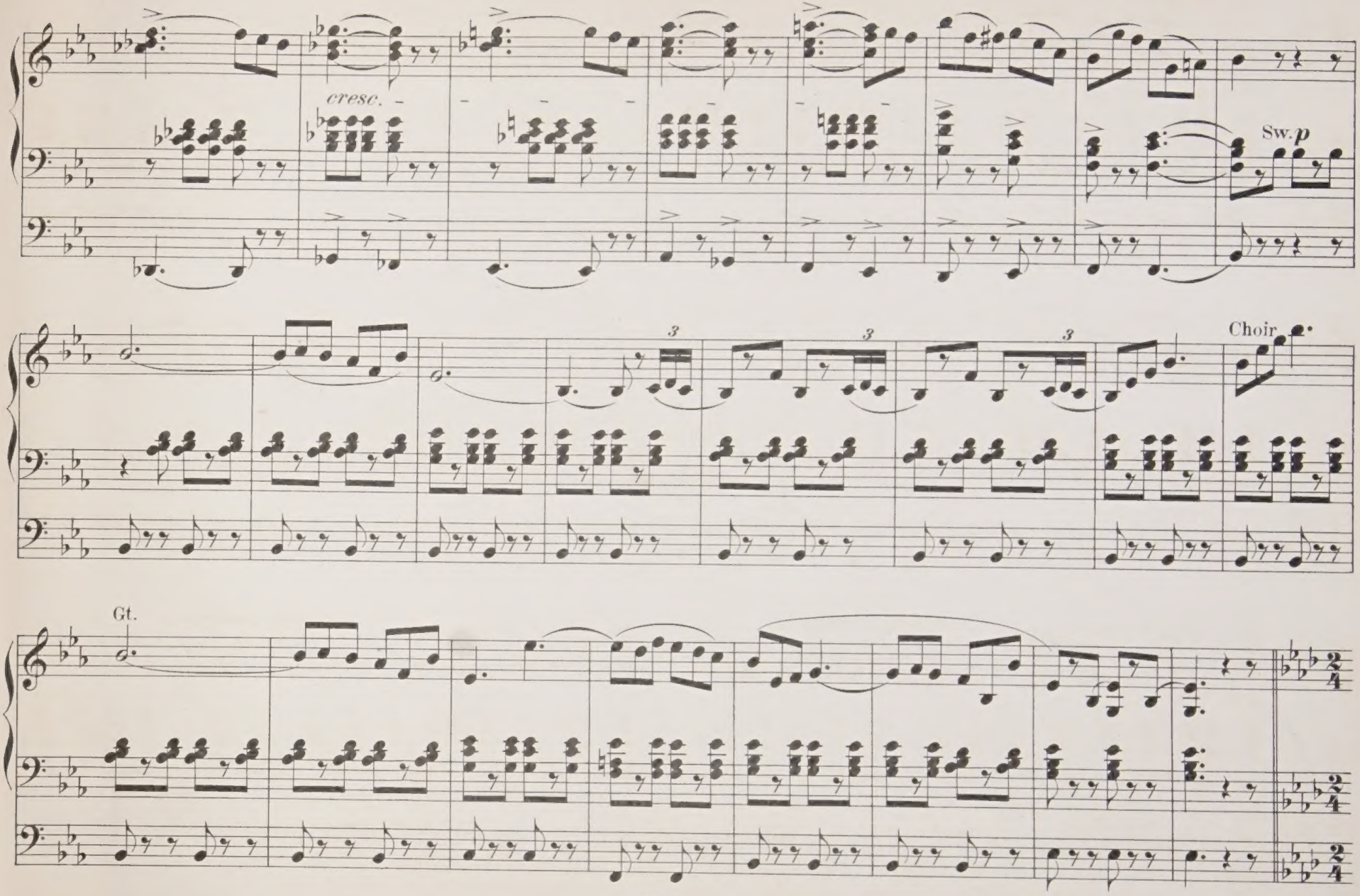
Tempo di marcia.

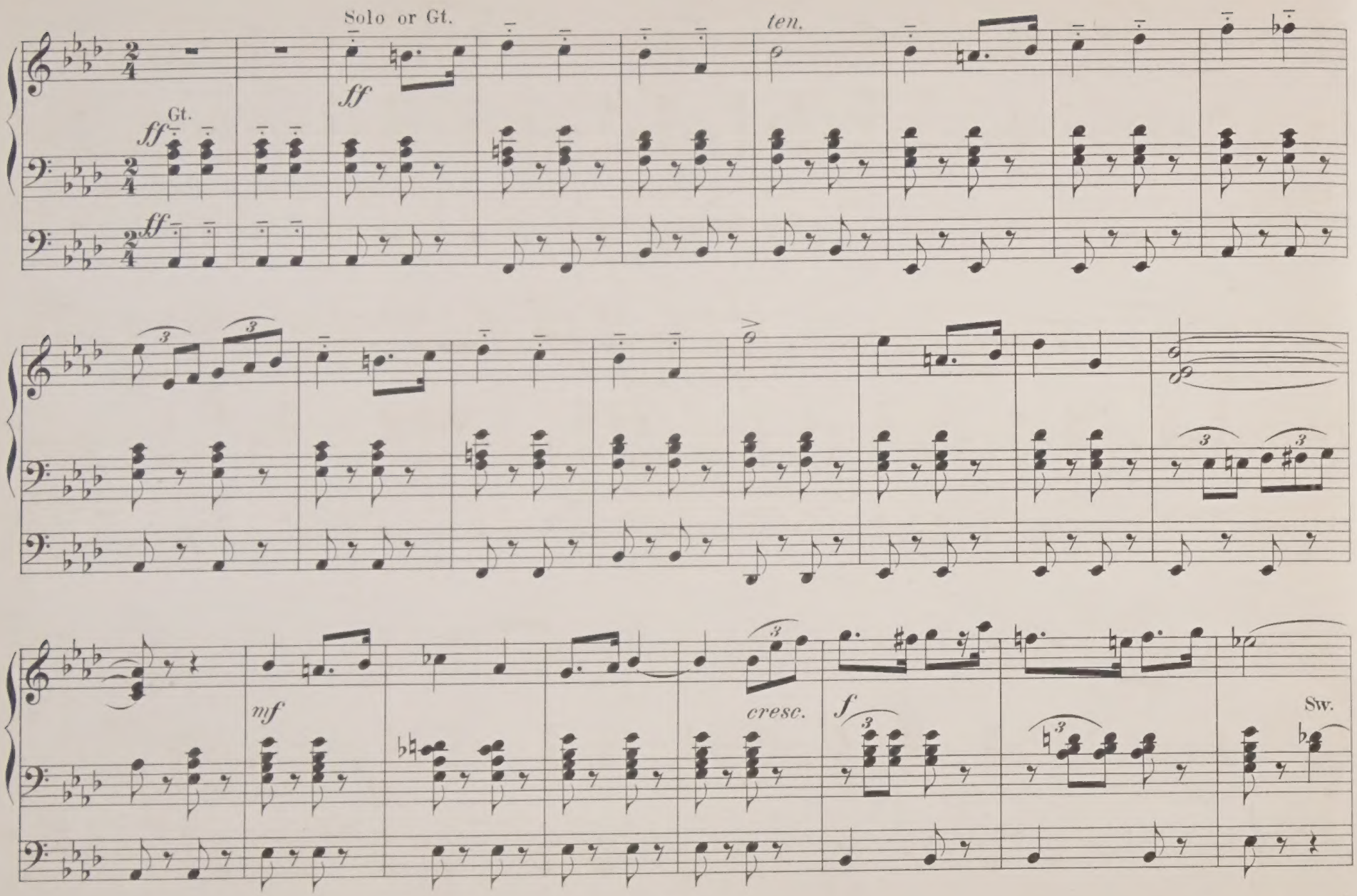


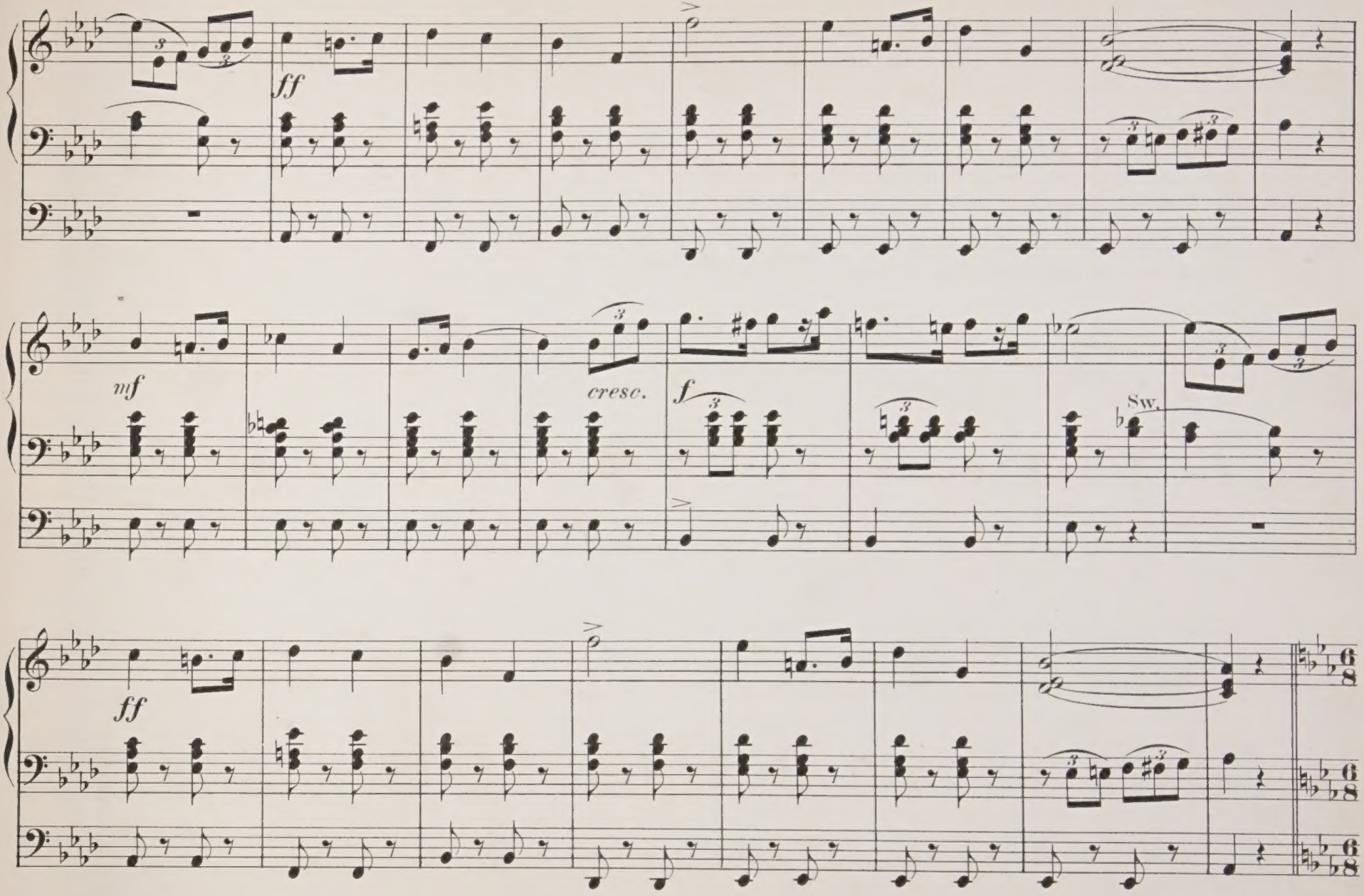
*)The choice and combination of stops must to a great extent be left to the discretion of the performer.

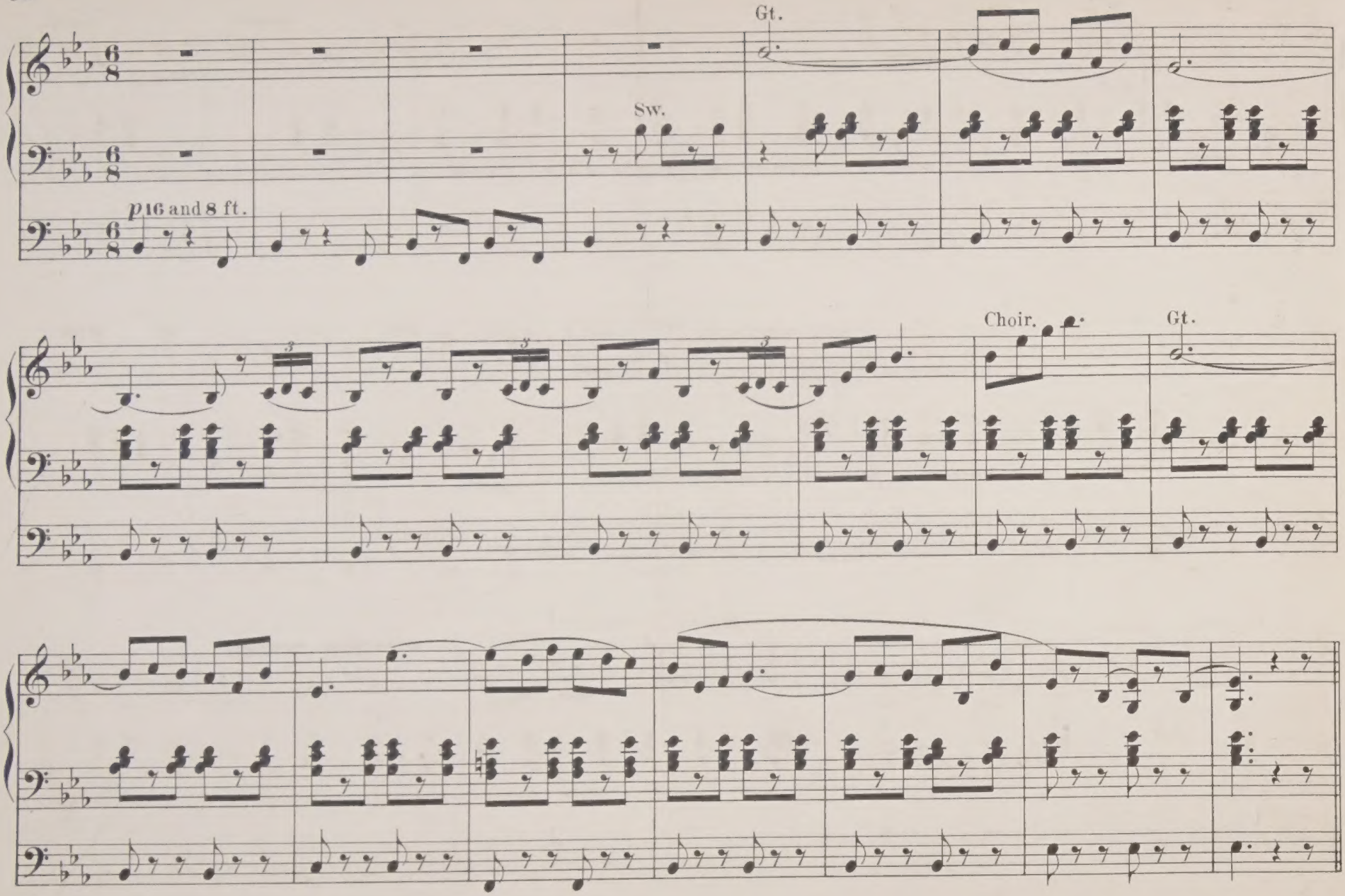

f
3
3
3
Choir.
p
Gt.
f

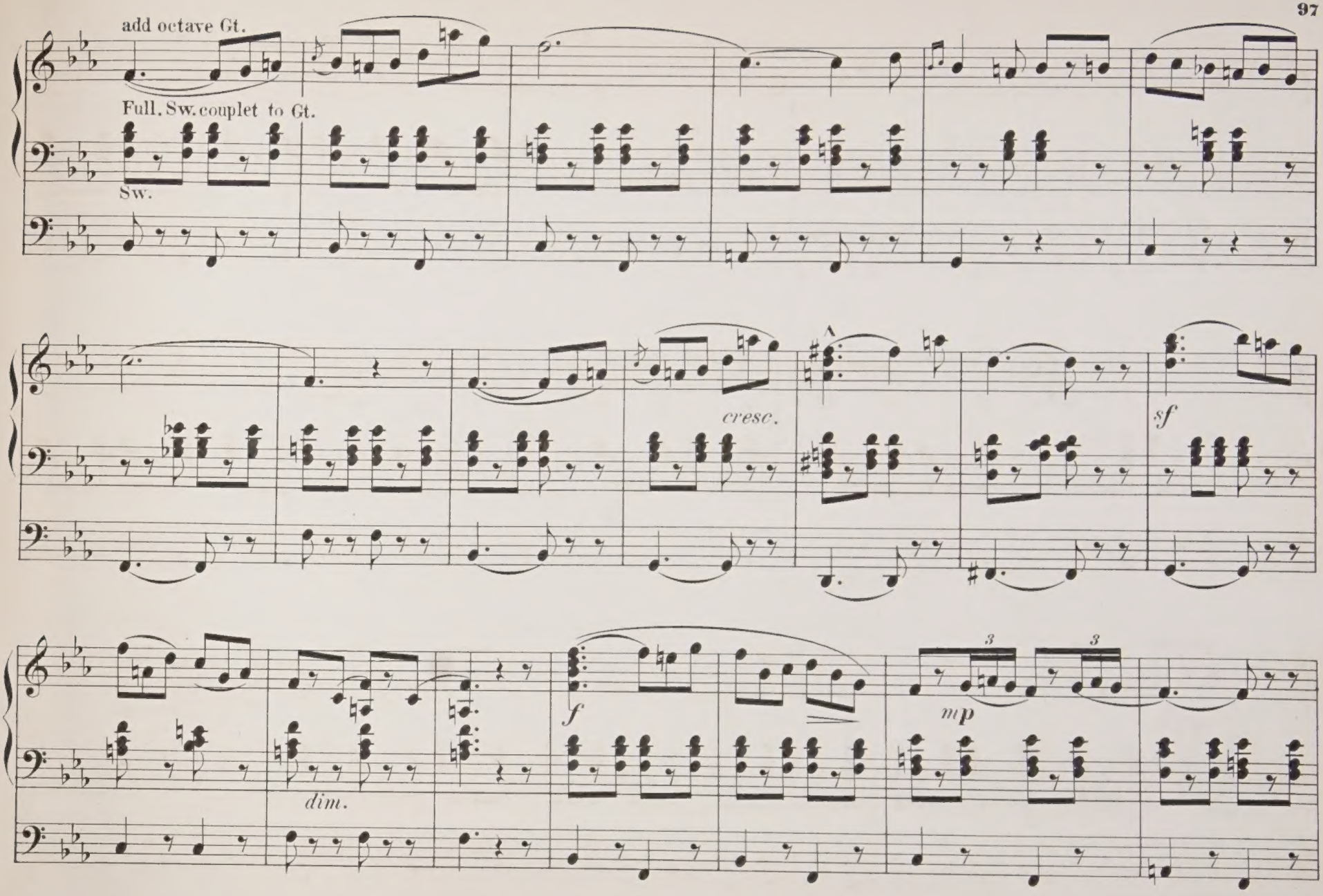

add octave Gt.
Full Sw. couplet to Gt.
cresc.
sf
dim.
f
mp
f
mp

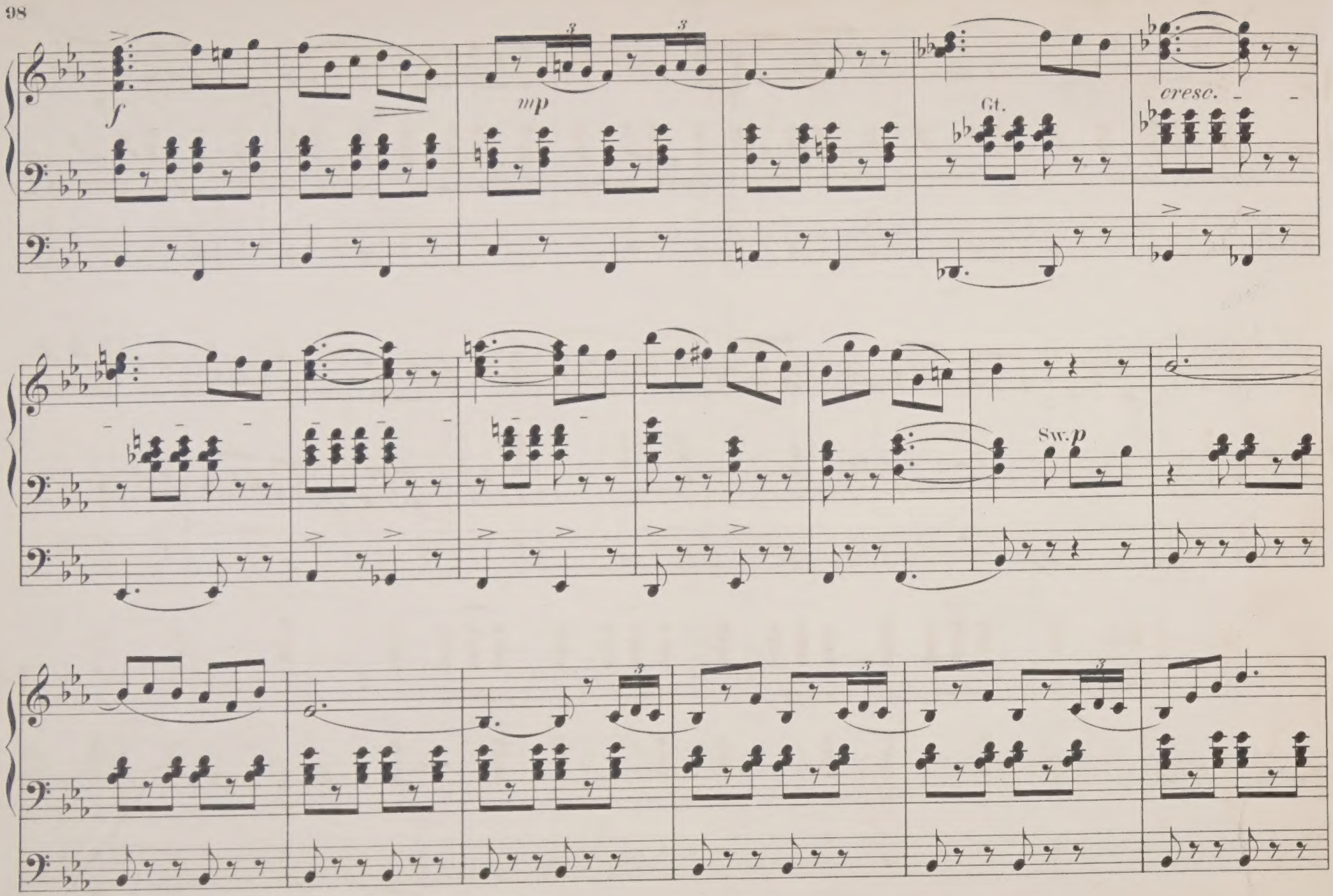

cresc.
Sw. p
Choir
Gt.

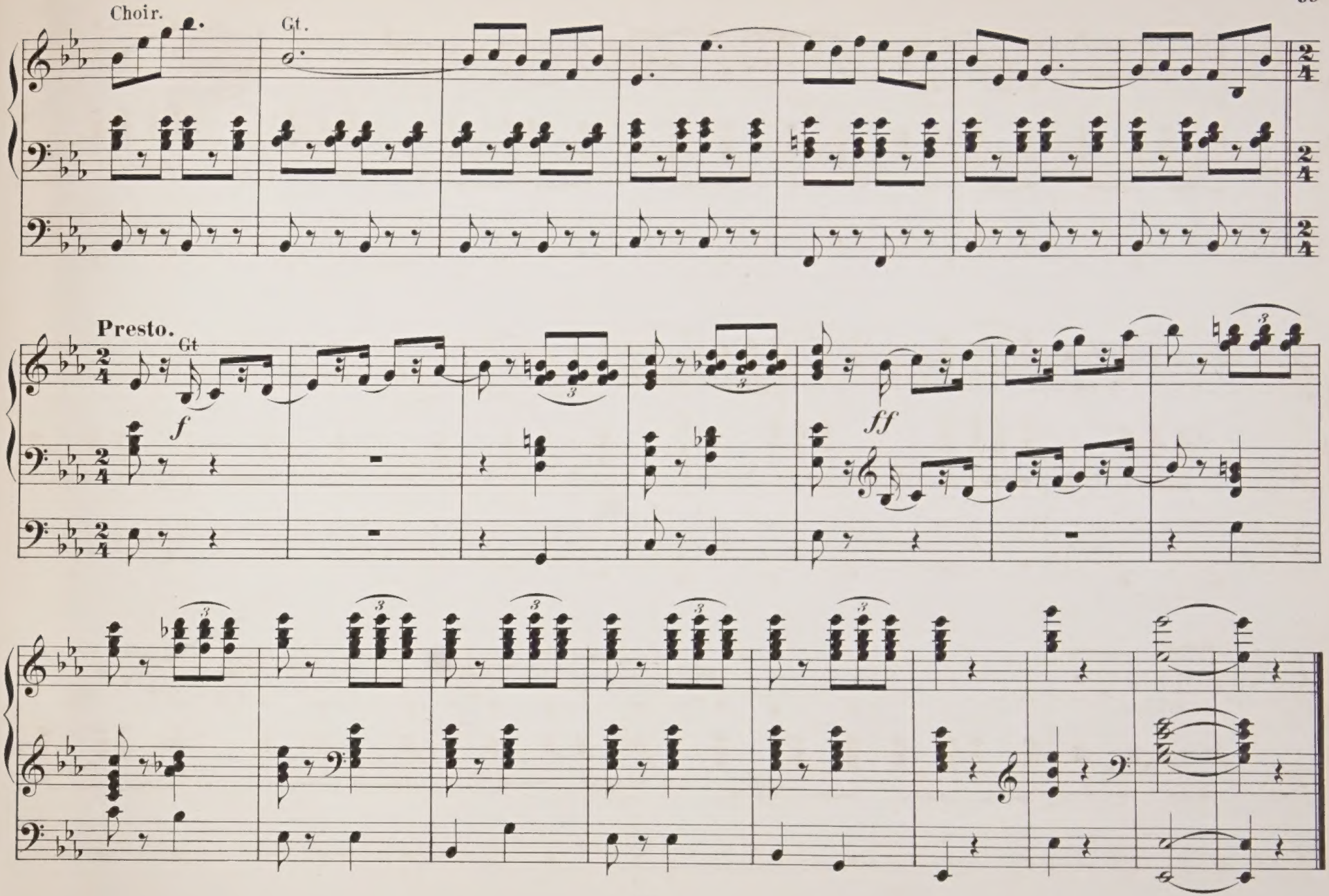

Solo or Gt.
ten.
Gt.
ff
mf
cresc.
f
Sw.


ff
mf
cresc.
f
Sw.
ff


Gt.
Sw.
p 16 and 8 ft.
Choir.
Gt.


add octave Gt.
Full. Sw. couplet to Gt.
Sw.
cresc.
sf
f
dim.
mp
3
3


f
mp
Gt.
cresc.
Sw. p


Choir.
Gt.
Presto.
Gt
f
ff

SCOTSON CLARK'S MARCHES

are also published in Folio Editions in the following Arrangements.

MARCHE ANGLAISE.
Pianoforte Solo.
Piano Duet.
Organ.
Harmonium.

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Piano Solo, Edition Facile.
Piano Duet.
Piano Trio (6 hands).
Organ.
Harmonium.
Harmonium & Piano.
Harmonium, Piano, Violin & Violoncello.
Two Pianos (8 hands).
Piano & Violin.
Piano & Violoncello.
Piano & Flute.
Cornet à Pistons & Piano.
Piano Duet, Violin, & Violoncello.
Quintet.
Sextet.
Septet.
Nonetto.
Small Band.
Full Orchestra.
Military Band (Score).

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Pianoforte Solo.
Piano Duet.

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Pianoforte Solo.
Piano Duet.
Organ.

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Pianoforte Solo.
Piano Duet.
Organ.
Harmonium Solo.

MARCHE DES JACOBINS.
Pianoforte Solo.
Piano Duet.
Organ.
Harmonium.

MARCHE FRANCAISE.
Pianoforte Solo.

MARCHE INDIENNE.
Pianoforte Solo.
Piano Duet.
Two Pianos (8 hands).
Harmonium.
Harmonium & Piano.
Violin & Piano.

MARCHE MILITAIRE.
Pianoforte Solo.
Piano Duet.
Organ.
Harmonium & Piano.
Two Pianos (8 hands).
Violin & Piano.
Full Orchestra.
Military Band.

BELGIAN MARCH.
Pianoforte Solo.
Piano Duet.
Harmonium.
Organ.

CHINESE MARCH.
Pianoforte Solo.
Piano Duet.

COMMEMORATION MARCH.
Pianoforte Solo.
Piano Duet.
Organ.
Harmonium & Piano.
Harmonium Solo.

FESTAL MARCH.
Pianoforte Solo.
Piano Duet.
Organ.
Harmonium & Piano.
Harmonium Solo.

INAUGURATION MARCH.
Pianoforte Solo.
Piano Duet.
Harmonium.
Organ.
Two Pianos (8 hands).

PILGRIMS' MARCH.
Pianoforte Solo.
Piano Duet.
Harmonium & Piano.
Harmonium Solo.
Organ.
Violin & Piano.

PROCESSION MARCH.
Pianoforte Solo.
Piano Duet.
Harmonium & Piano.
Harmonium Solo.
Organ.
Violin & Piano.

ROMAN MARCH.
Pianoforte Solo.
Piano Duet.
Organ.

RUSSIAN MARCH.
Pianoforte Solo.
Piano Duet.
Organ.
Harmonium.

TURKISH MARCH.
Pianoforte Solo.
Piano Duet.
Two Pianos (4 hands).

VIENNA MARCH.
Pianoforte Solo.
Piano Duet.
Organ.
Harmonium & Piano.
Full Orchestra.
Military Band.

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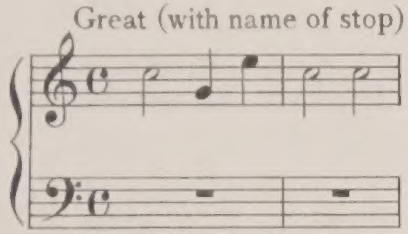
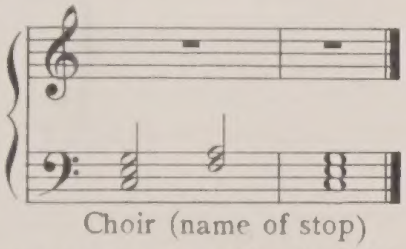
THE effect of Modern Organ Music depends to a great extent on the manner in which the various stops are combined. It would be impossible for the composer to give more than the most general directions in this respect, owing to the unsettled state of opinions with regard to the composition of an organ in this country and consequently the numberless types of instruments which exist, no two of which resemble each other sufficiently to allow of being handled in exactly the same way. The selection of the actual stops and their effective combination must therefore be left to the discretion and good taste of each individual Organist. The following table will, however, enable any Organist who knows his own particular instrument to obtain more or less the effects desired by the composer, the same system of registering being adopted in all his organ works.

1. When the name of a stop appears over the upper stave, thus



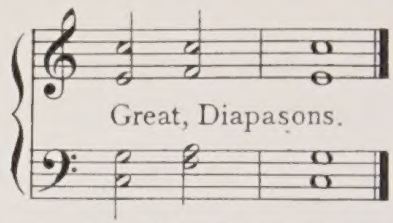
it signifies that the notes written on the upper stave are to be played by the right hand on the row of keys and with the stops indicated.

2. When the name of a stop appears under the second stave, thus



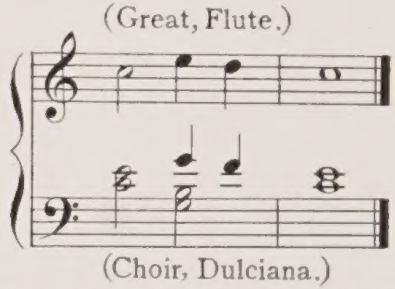
it signifies that the notes written on the lower stave are to be played by the left hand on the row of keys and with the stops indicated.

3. When the name of a stop appears between the first and second stave, thus



it signifies that the notes written on both staves are to be played on the one manual indicated.

4. When the name of one stop (or combination) belonging to one clavier appears over the upper line and the name of another stop (or combination) appears under the second line, thus



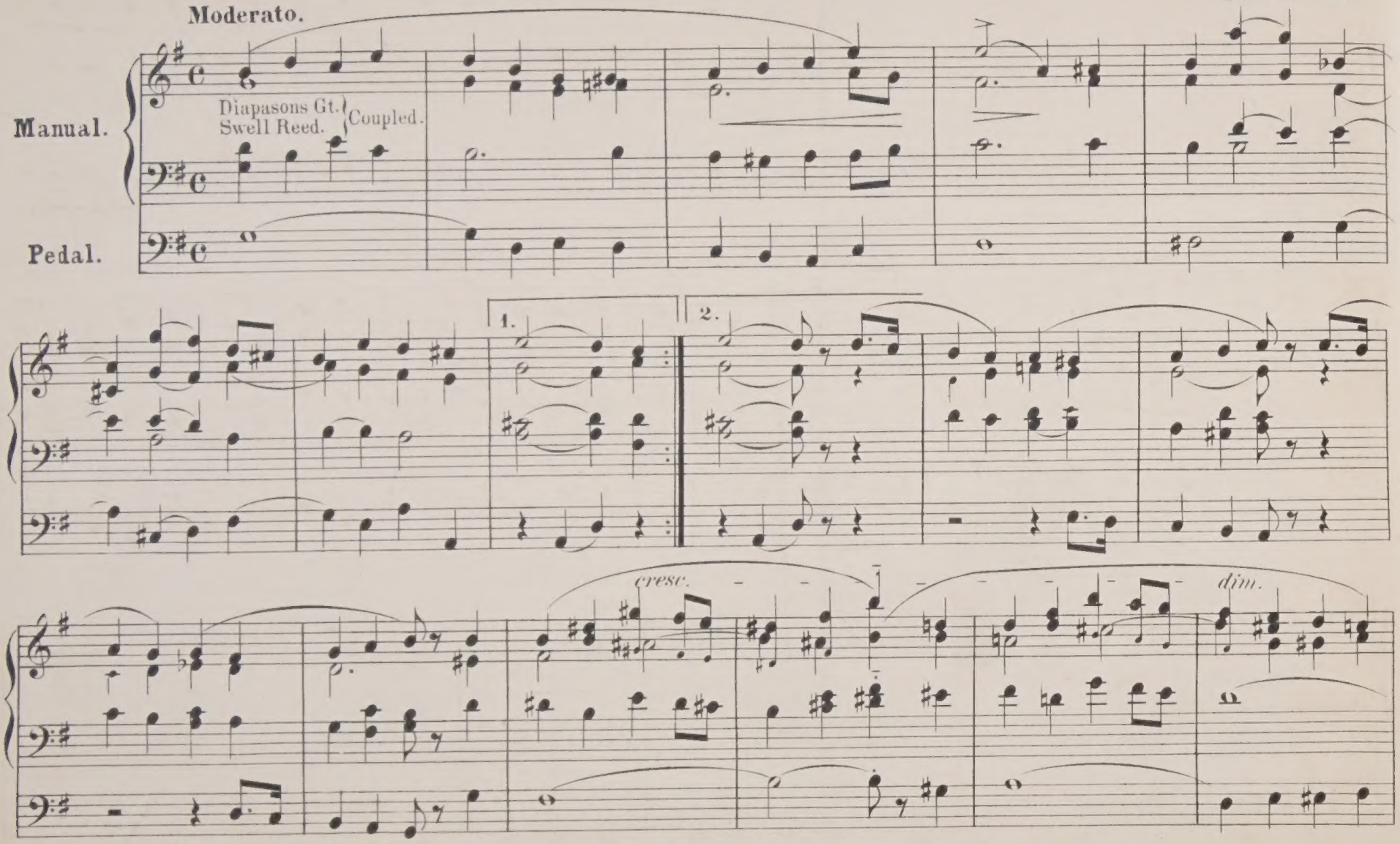
it signifies that the notes written on the upper stave are to be played on the Great Organ (Flute) while the notes written on the lower stave are to be played on the Choir (Dulciana.)

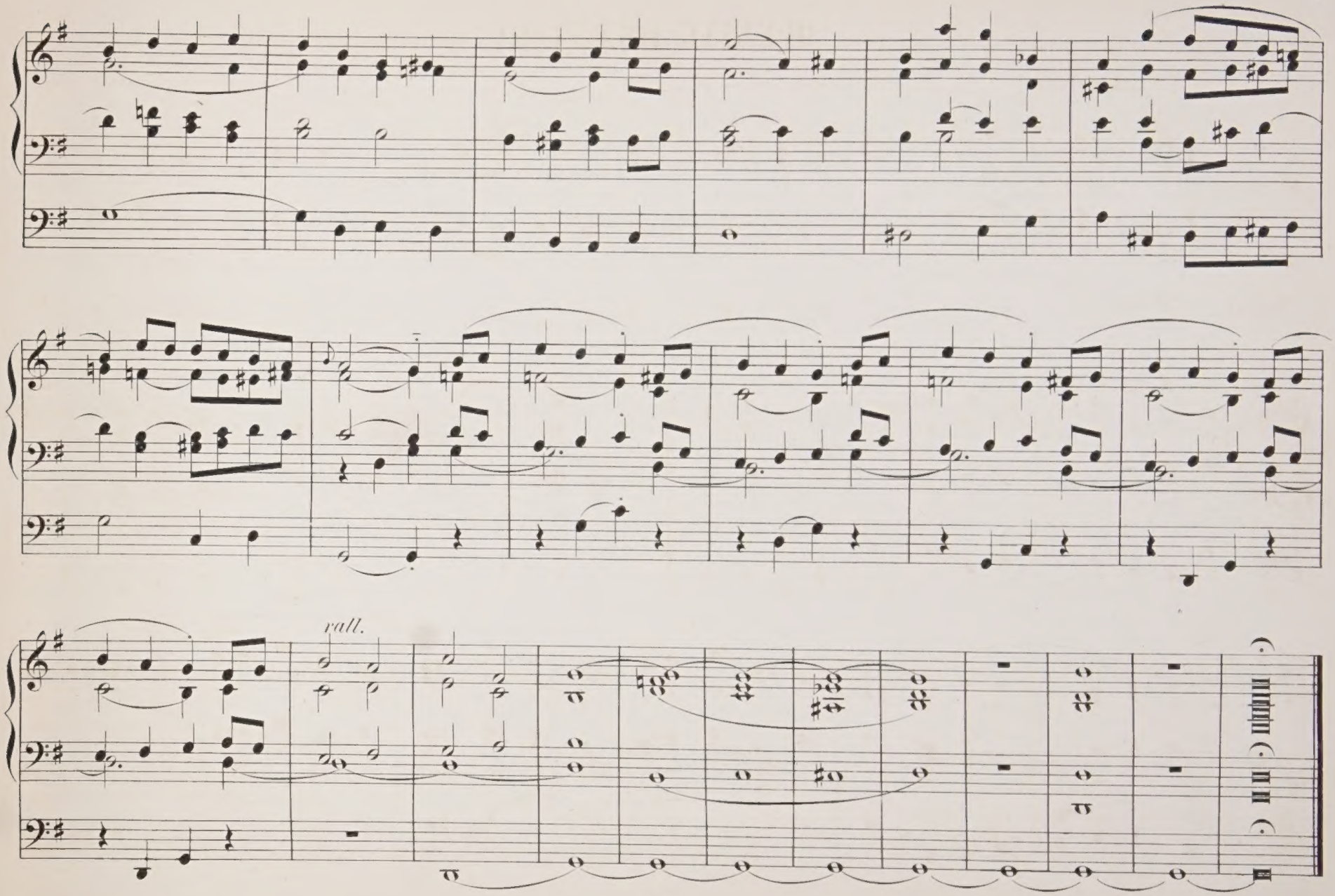
The directions with regard to the pedals require no explanation. The composer, however, requests that the pedals may not be used unless when written on the third stave. The effect of the Marches contained in the present volume likewise greatly depends on the tempo at which they are taken. Experience show that the general tendency is to play them (and other organ pieces of the composer) much too fast.

The present Marches are (with few exceptions) "Procession Marches" and not "Quick steps." It is the composer's request therefore that they be played in a dignified and stately manner giving every note (semiquavers included) its full length, at the same time paying attention to the various marks of expression and phrasing.

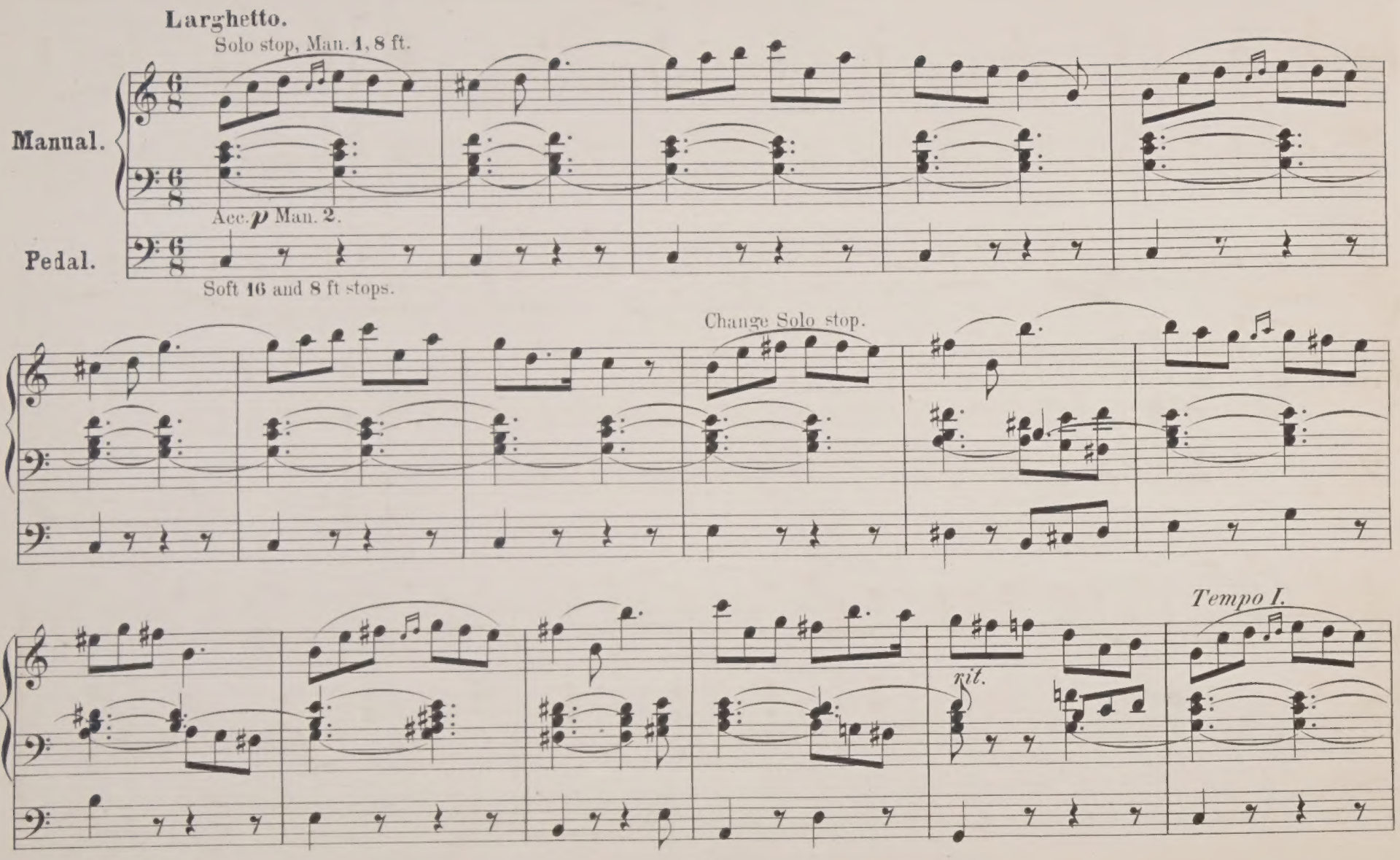
OPENING VOLUNTARY.

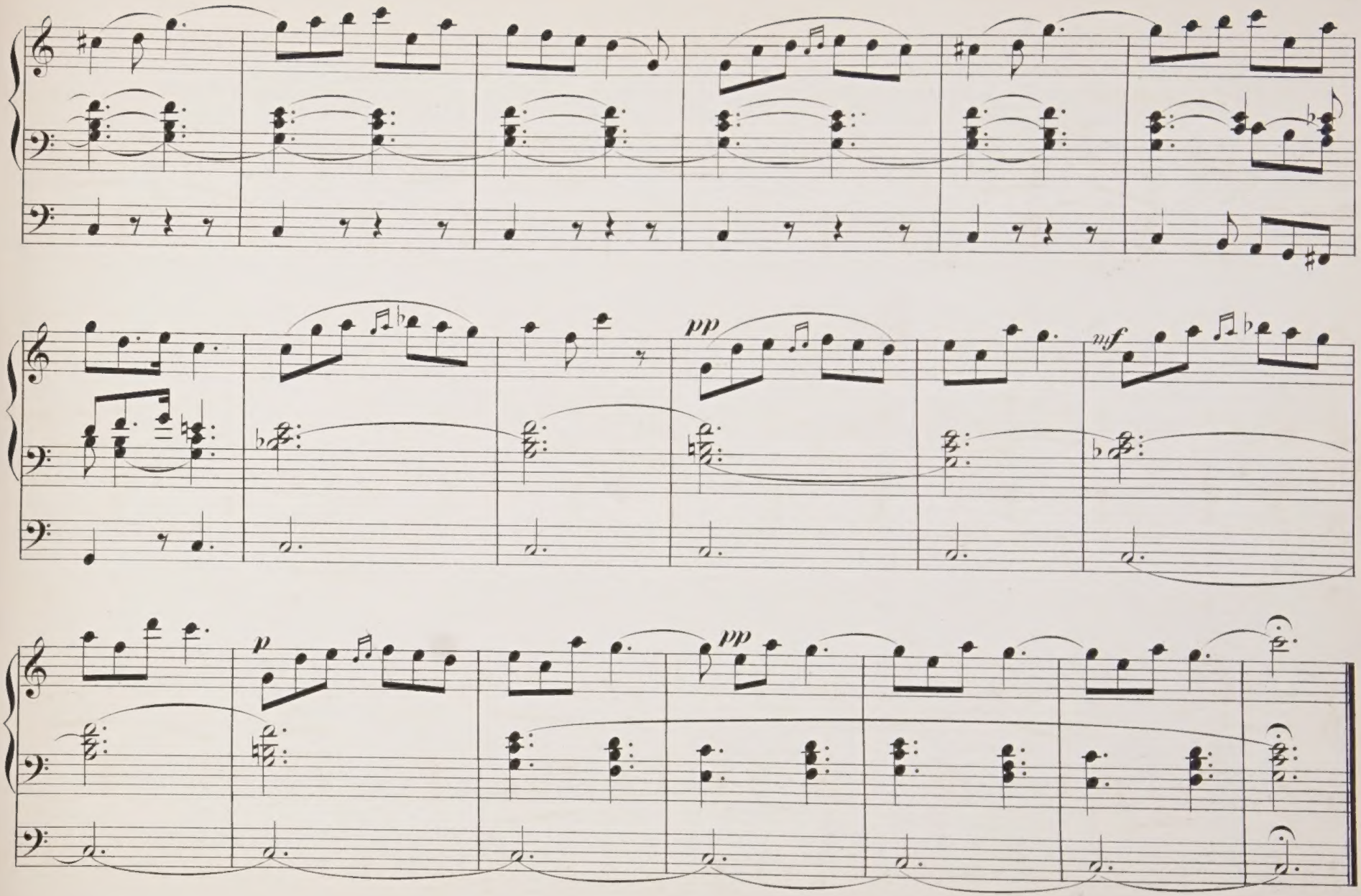
Scotson Clark.



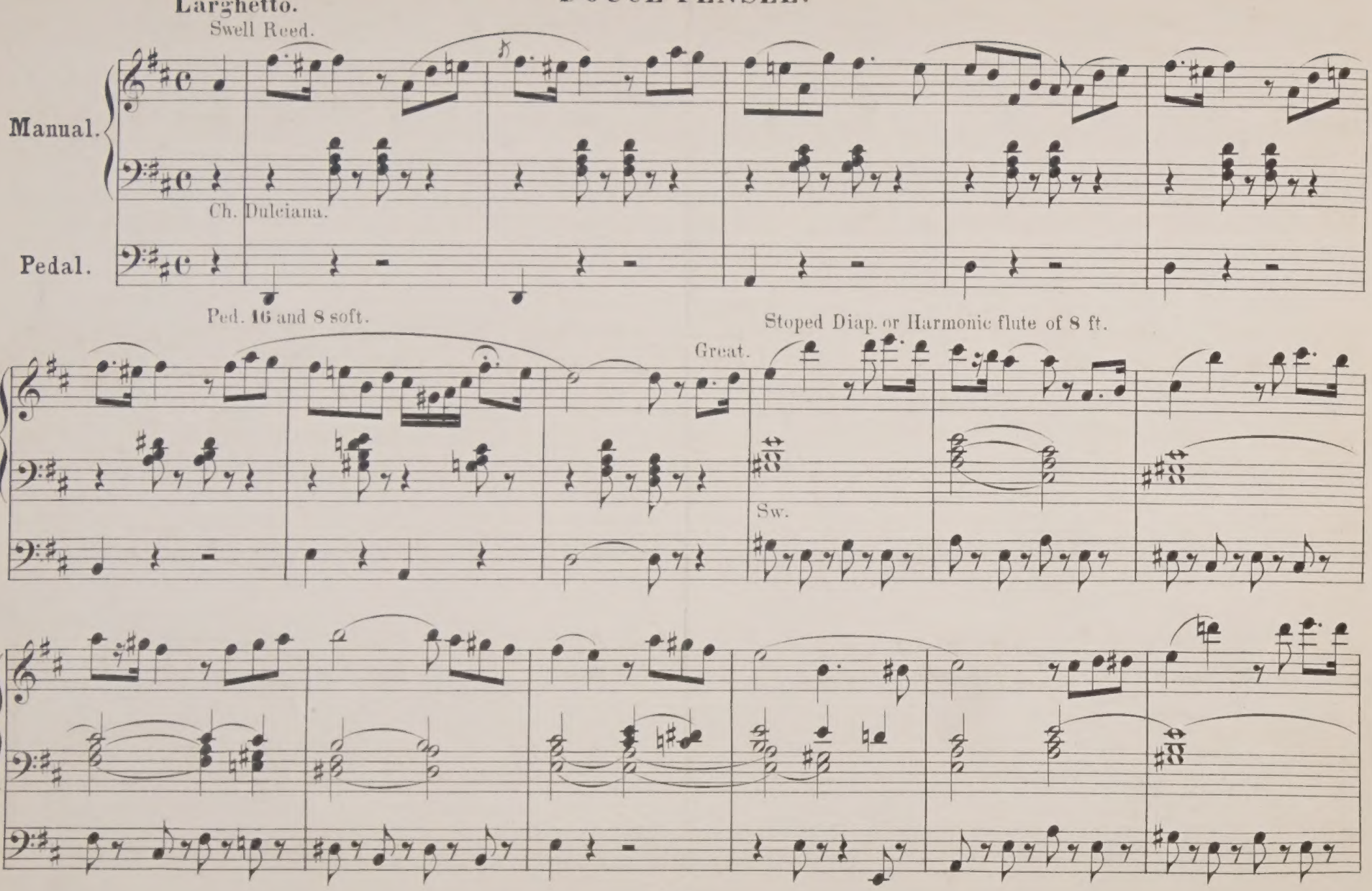

rall.

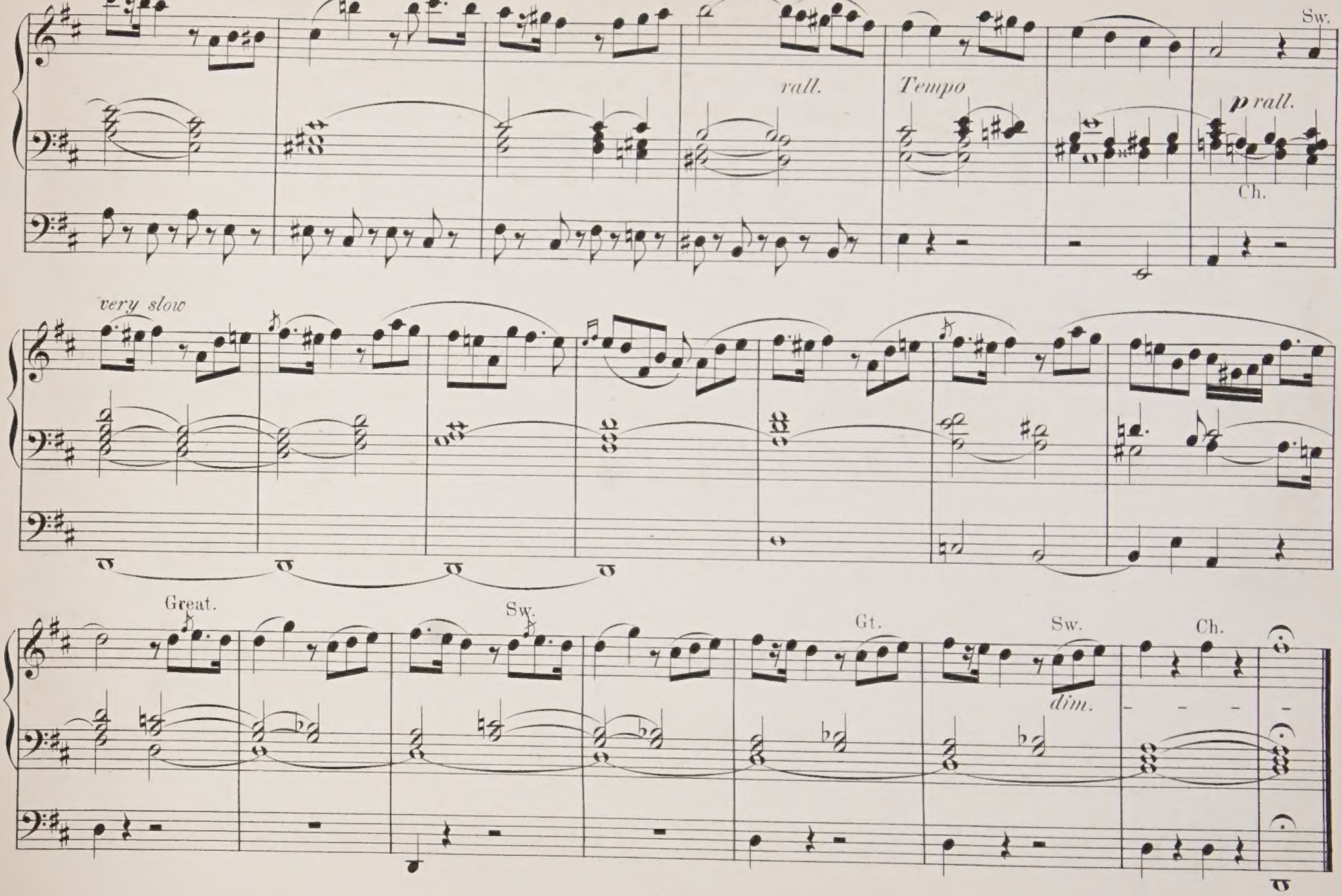
PASTORALE.


Larghetto.
Solo stop, Man. 1, 8 ft.
Manual.
Acc. p Man. 2.
Pedal.
Soft 16 and 8 ft stops.
Change Solo stop.
Tempo I.
rit.

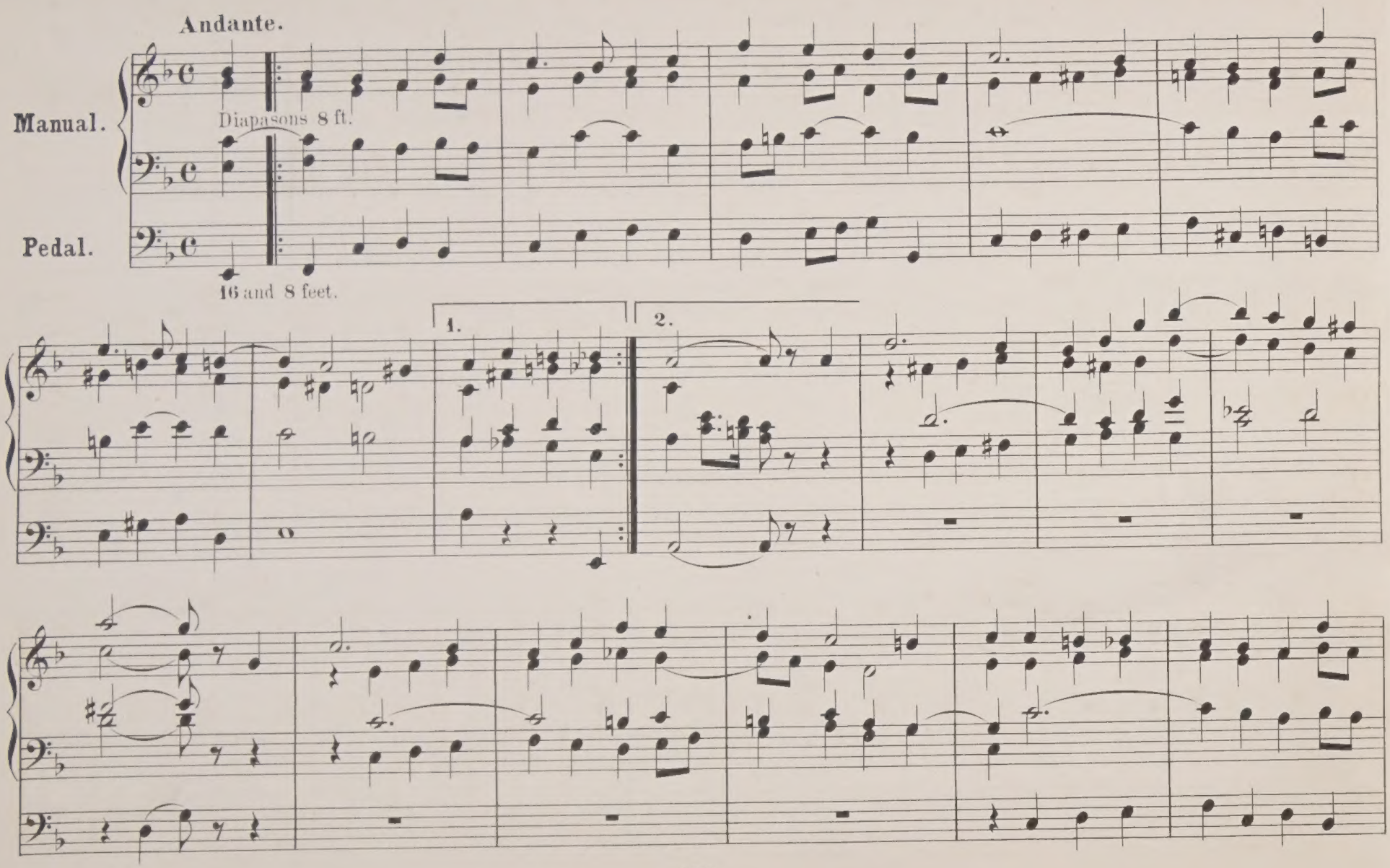

pp
mf
p
pp

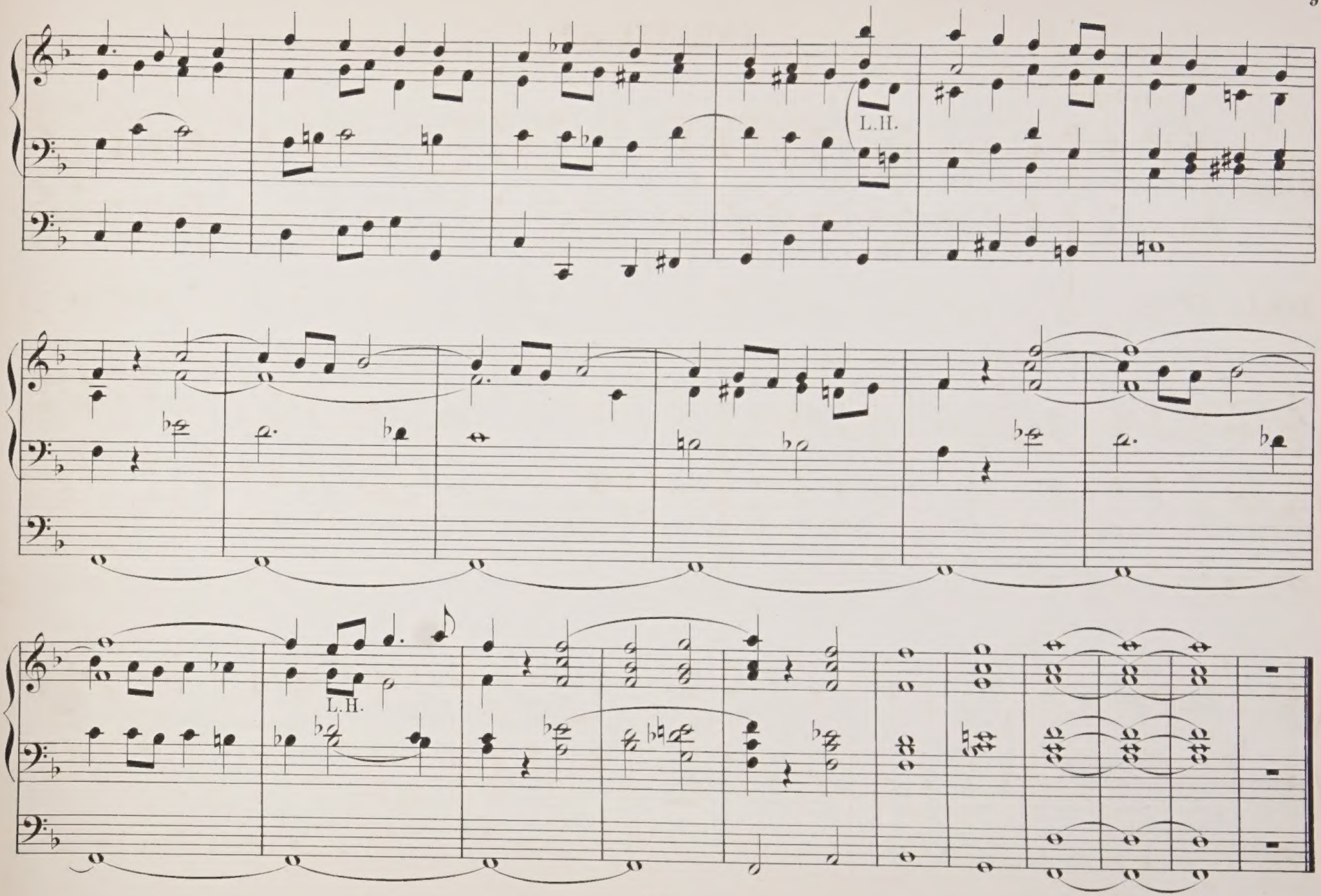
DOUCE PENSÉE.




Sw.
rall.
Tempo
p rall.
Ch.
very slow
Great.
Sw.
Gt.
Sw.
Ch.
dim.

ANDANTE in F.

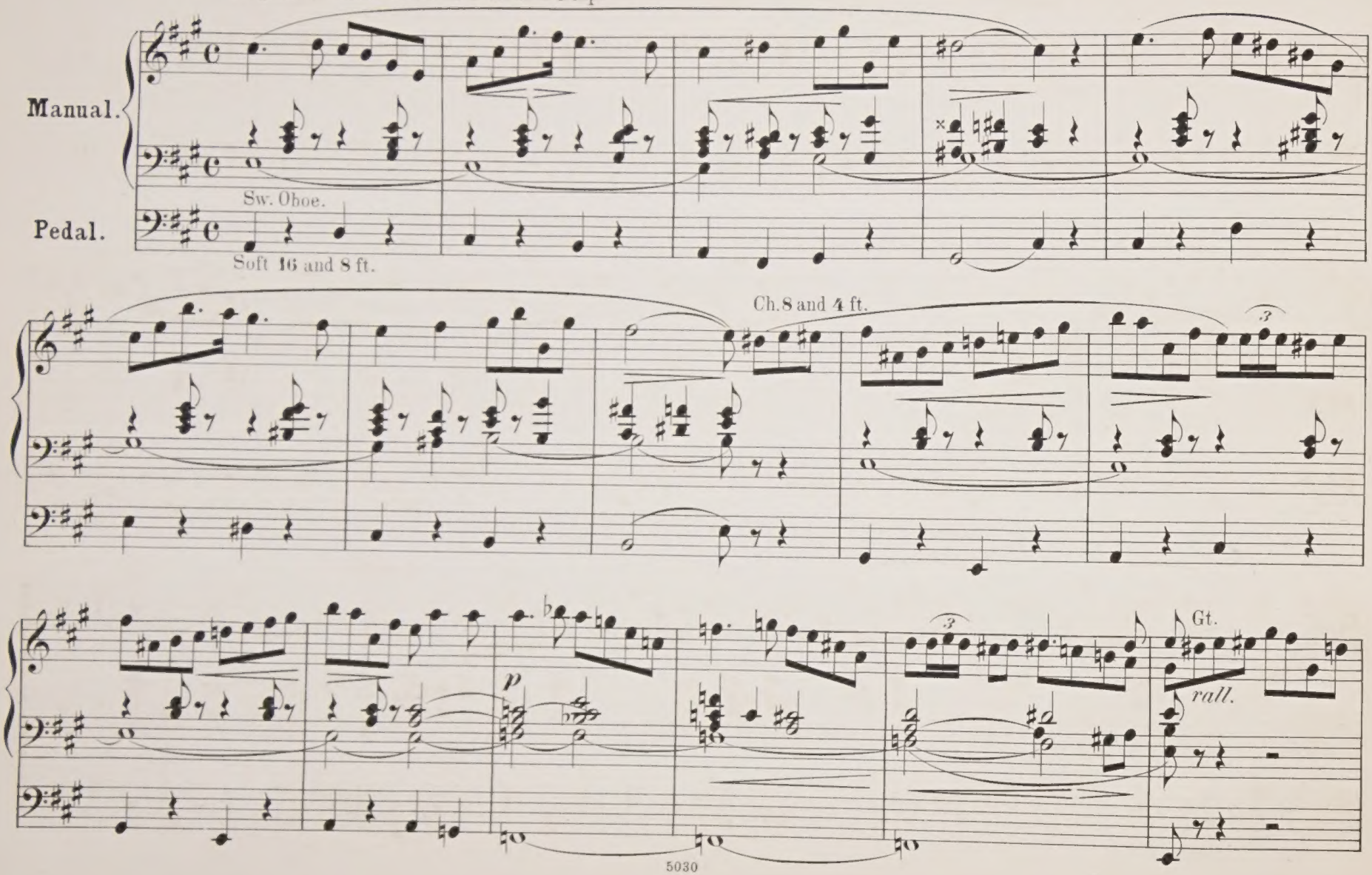


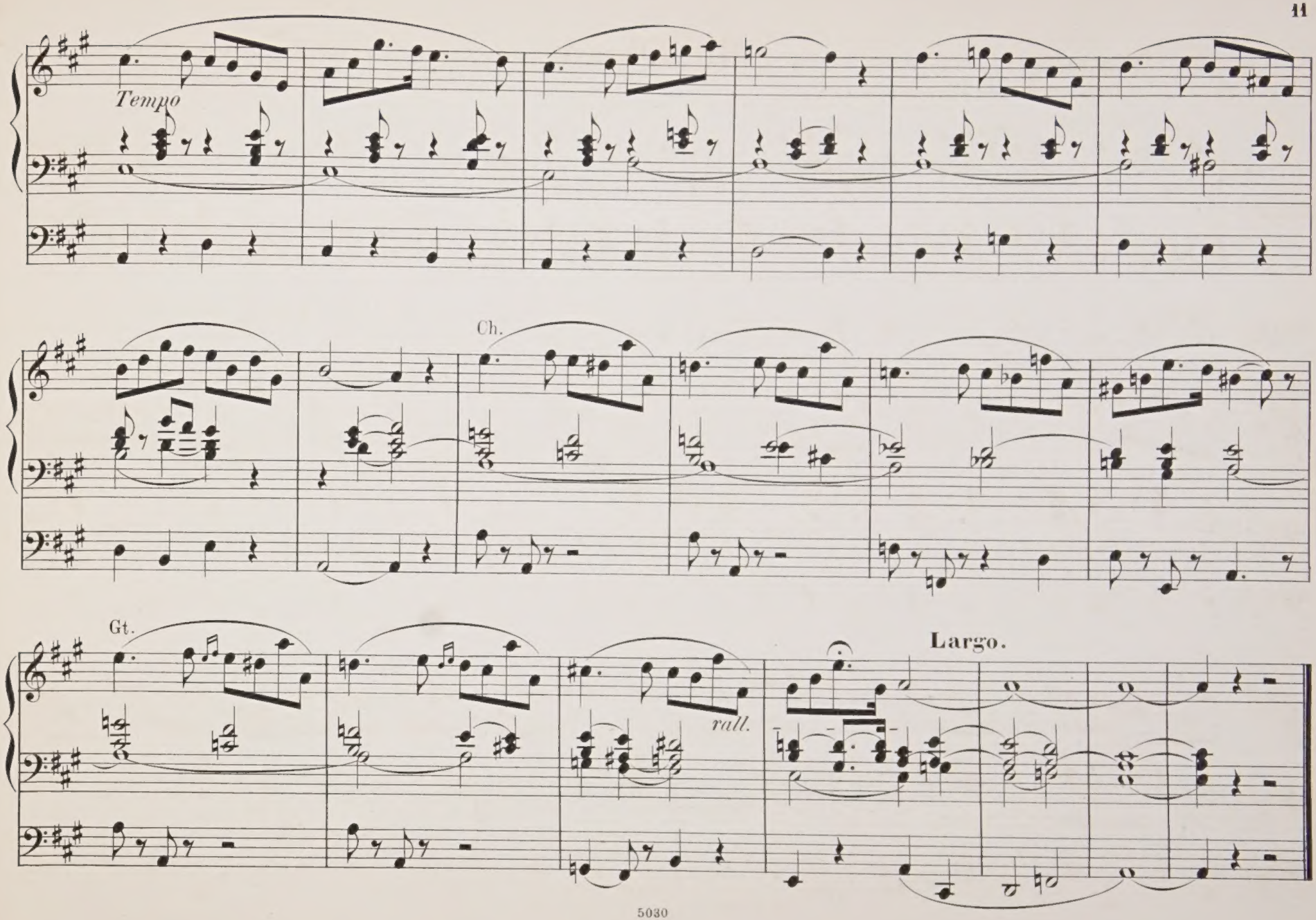

L.H.
L.H.

MELODY in A.

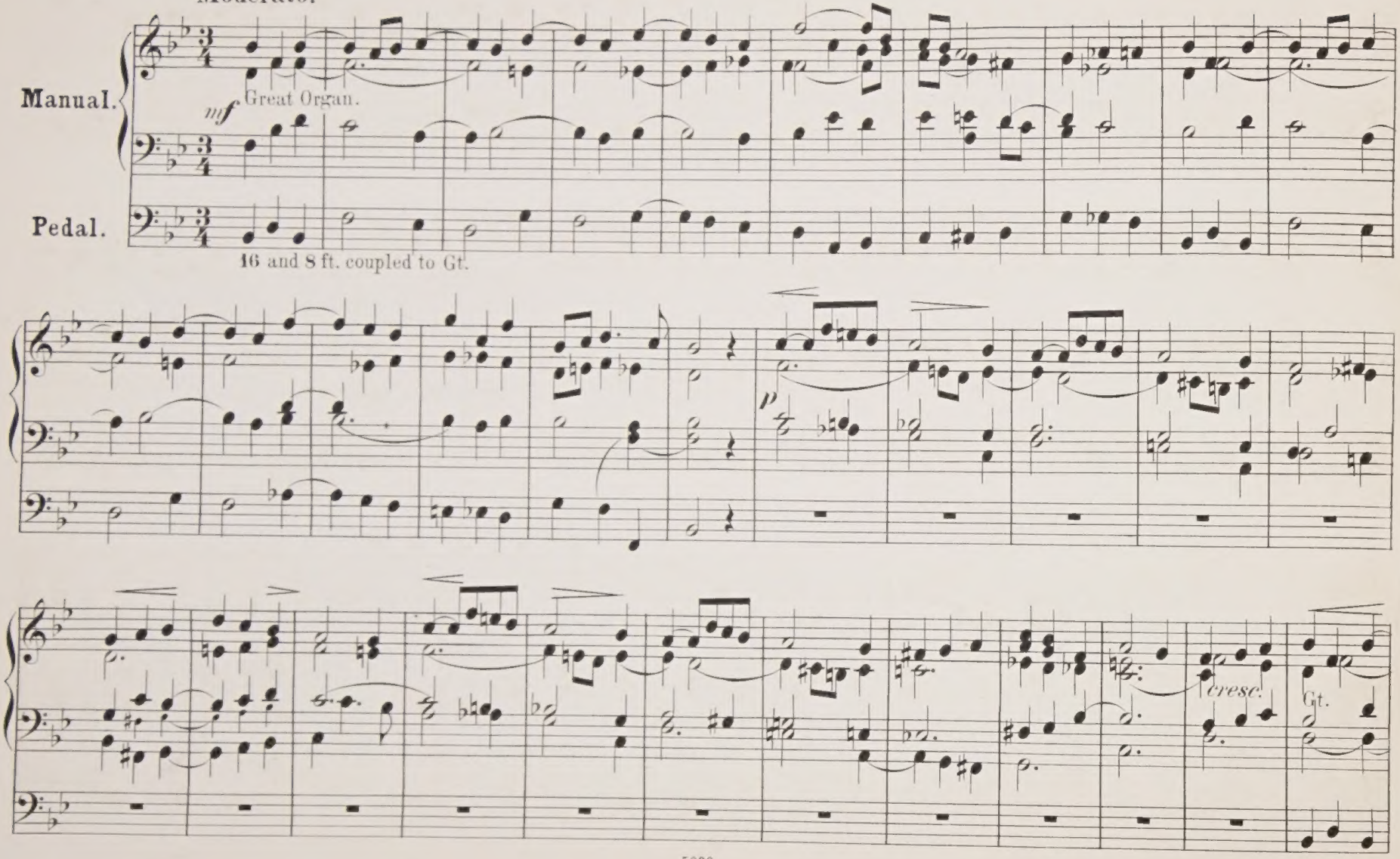
Andante.

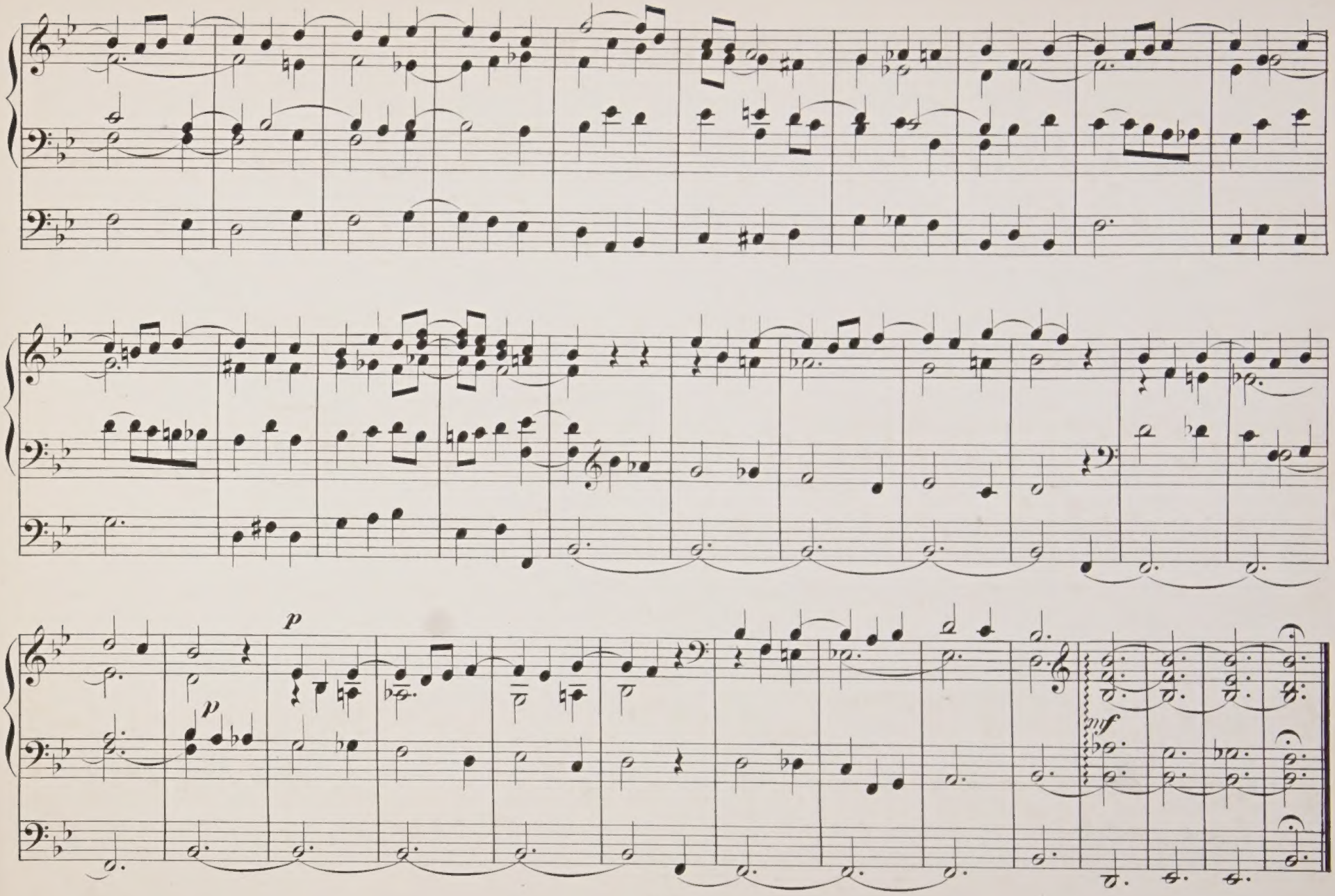
Gt. Organ Harmonic Flute of 8 ft. or S Diap.



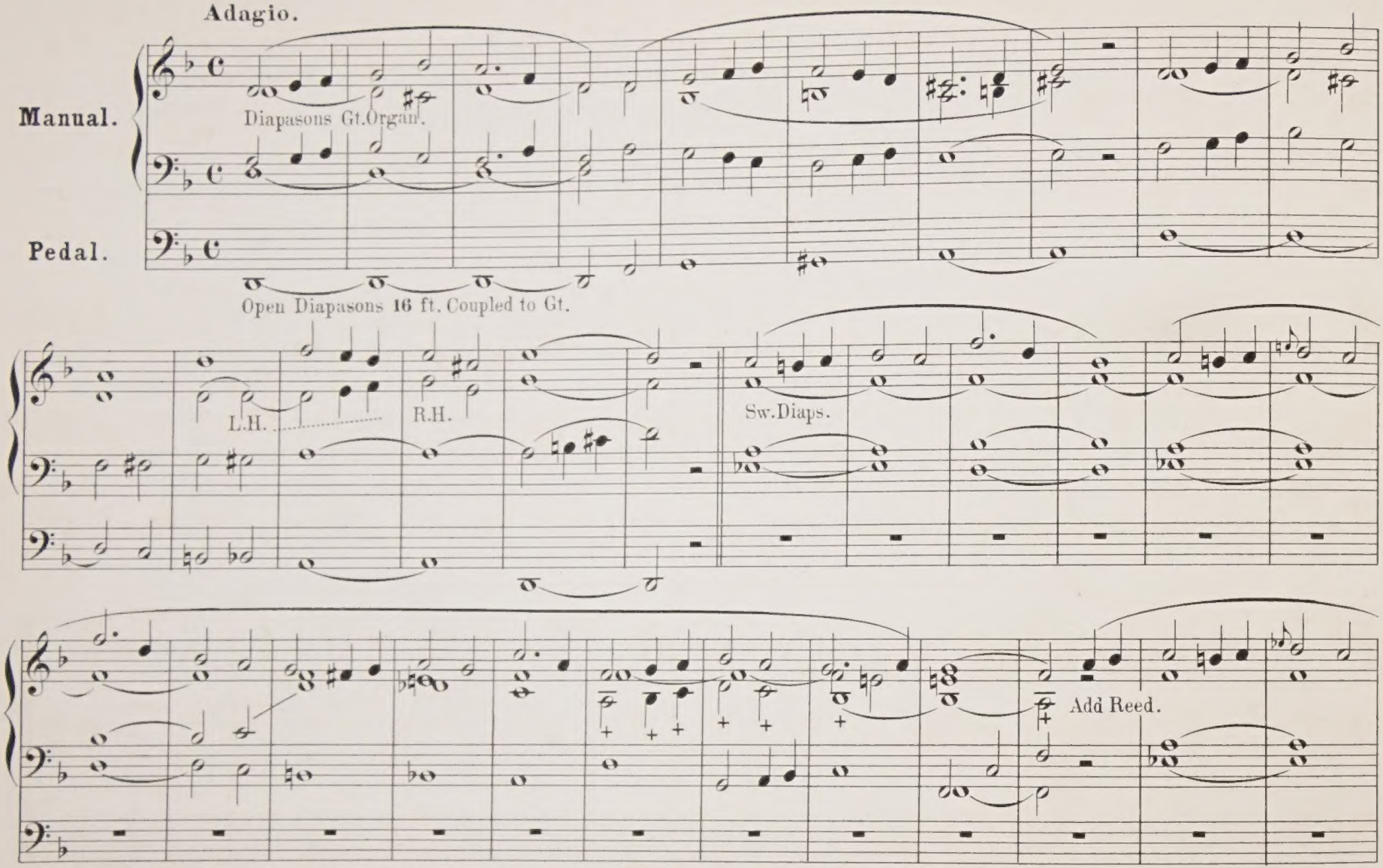

Tempo
Ch.
Gt.
rall.
Largo.

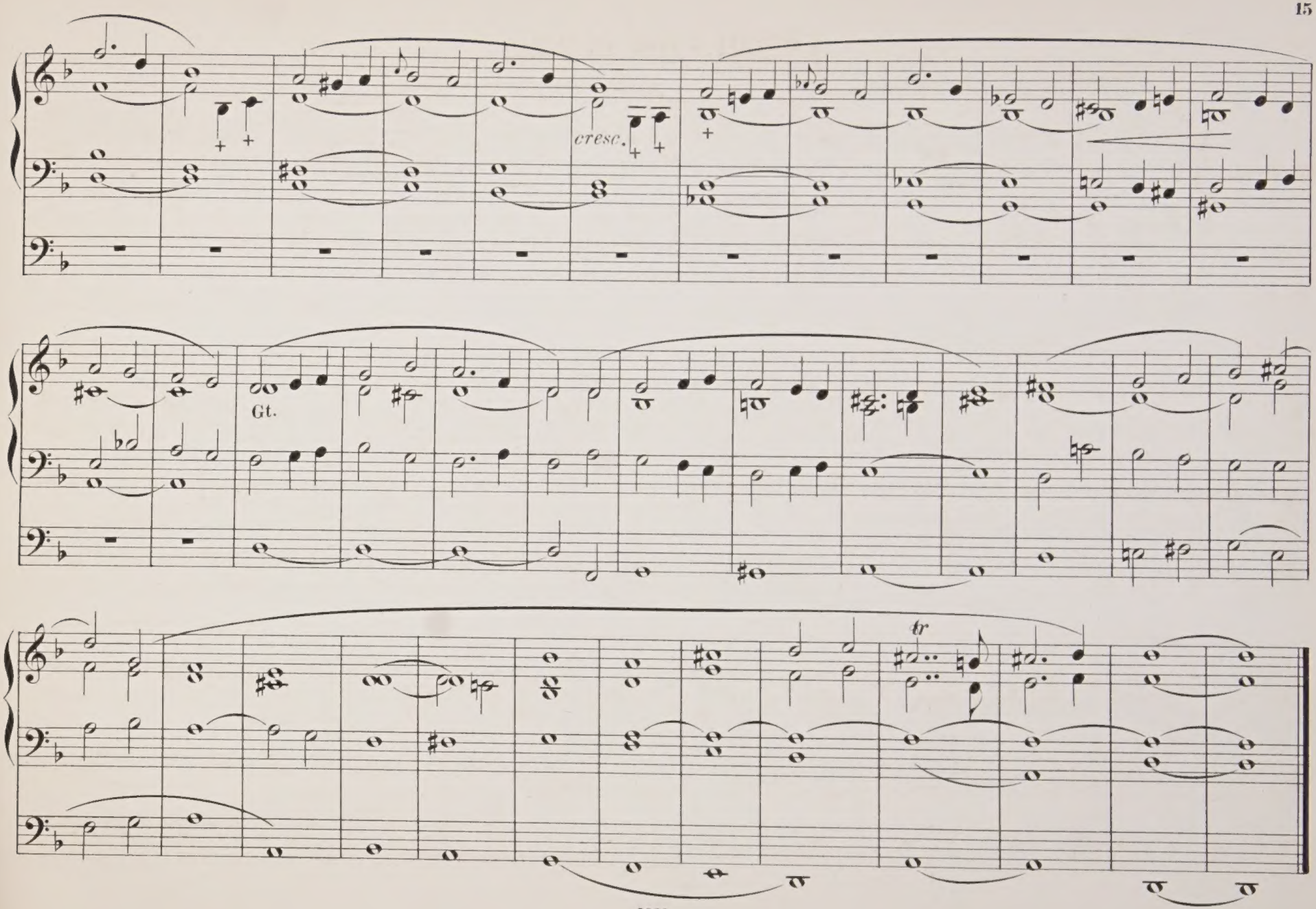
POSTLUDE in B♭




p
p
mf

COMMUNION in D min.




cresc.
Gt.
tr

COMMUNION in F.

Larghetto con espressione.

Gt. Org. Stopped Diapason or Flute harmonique of 8.

Manual.

Pedal.

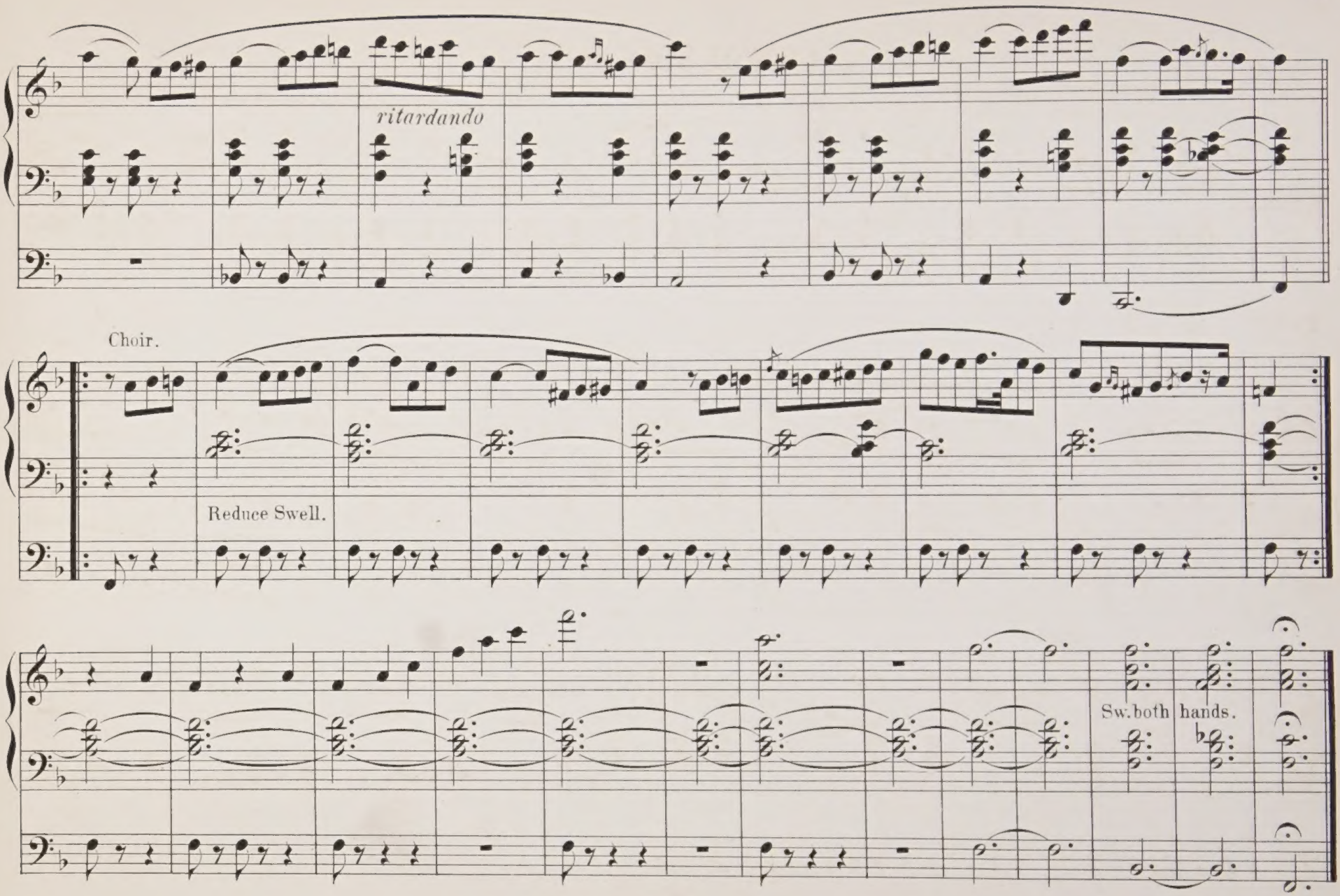
Sw. 8, 4 and soft Reed.

Add 4 feet.

8 ft. only.

accel.

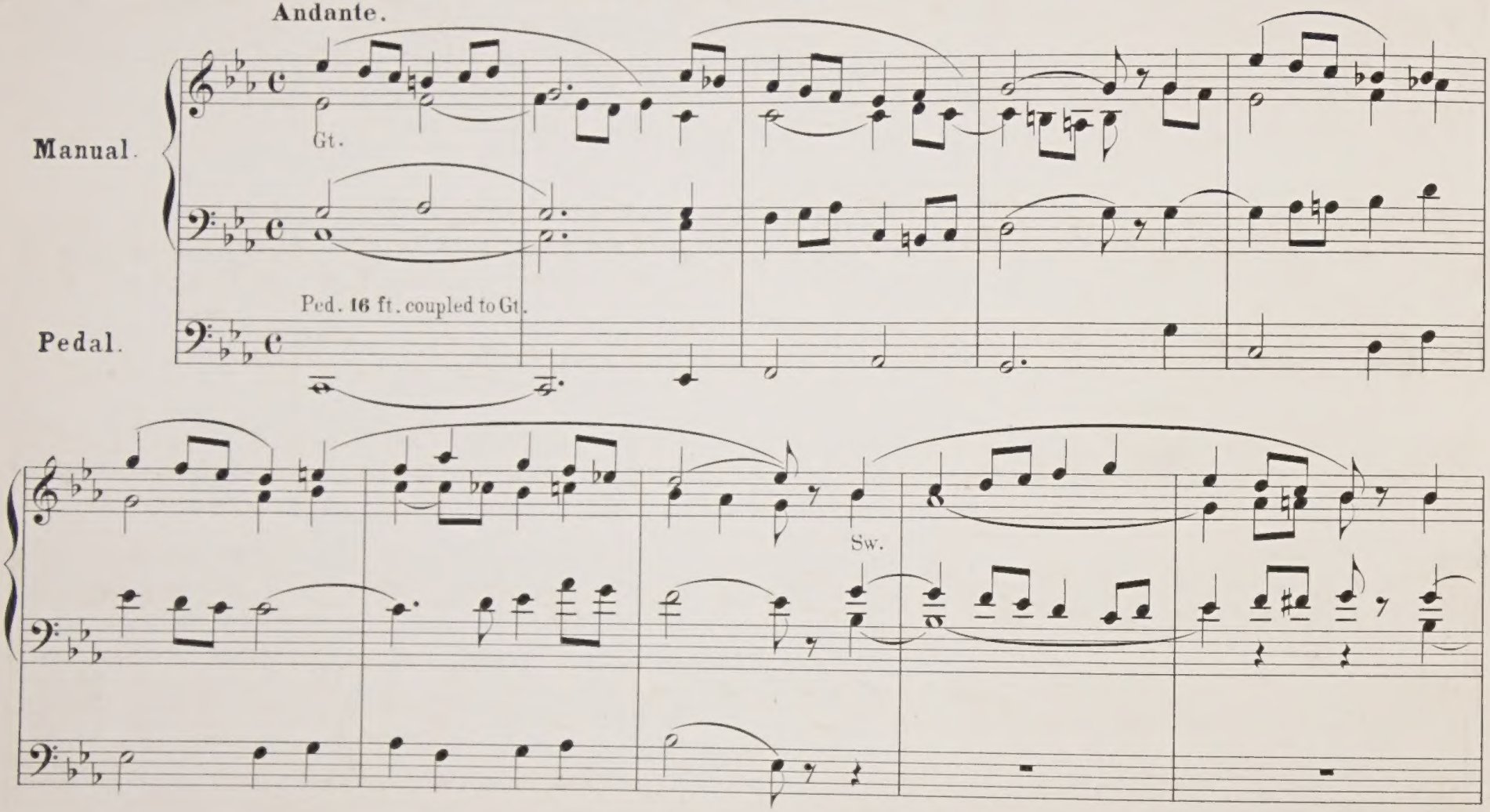
cresc.

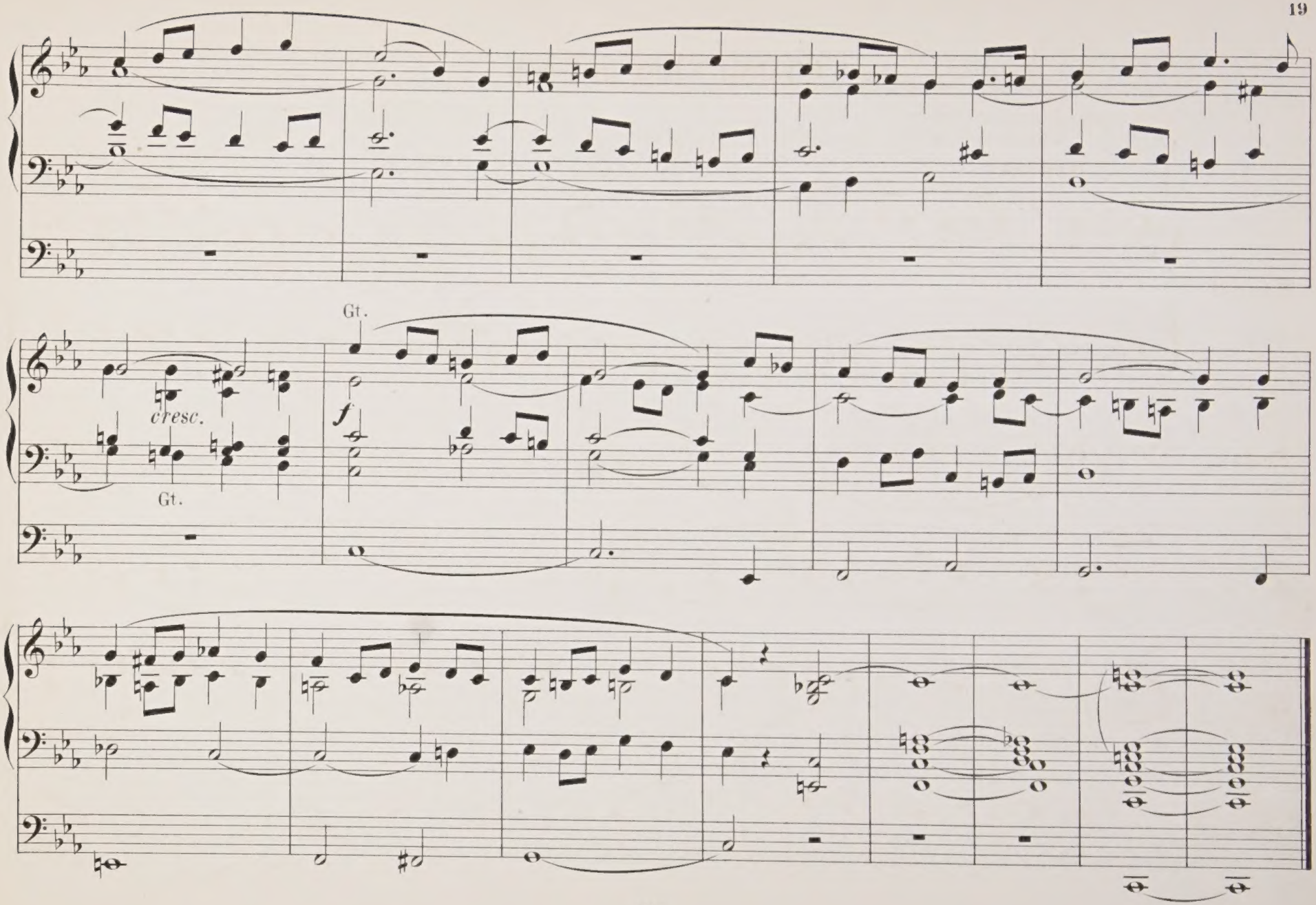

ritardando
Choir.
Reduce Swell.
Sw. both hands.

COMMUNION in C min.

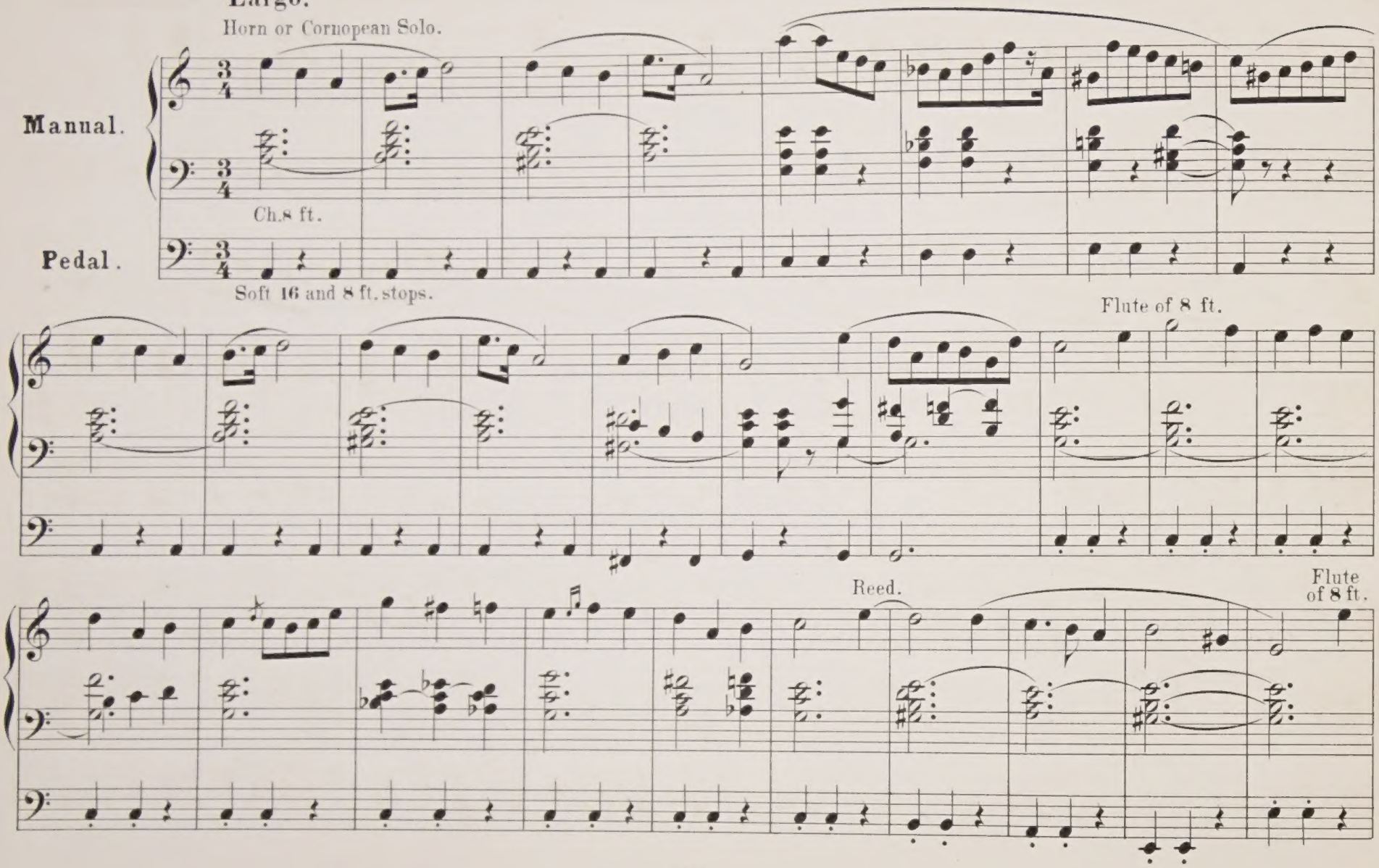
Great Organ. Flue work of 8 ft.
Swell. Flue work of 8 ft. and Reed of 8 ft. coupled to Gt.

Andante.




Gt.
cresc.
Gt.
f

COMMUNION in A min.



Gt. Add flute of 4 ft.or open diapason.

Sw.L.H.

Flute 8 ft.Gt.

Flute 8 ft.Ch.

Gt.

Ch.

p *rall.* *pp* *ppp*

Shut off reed in Sw.

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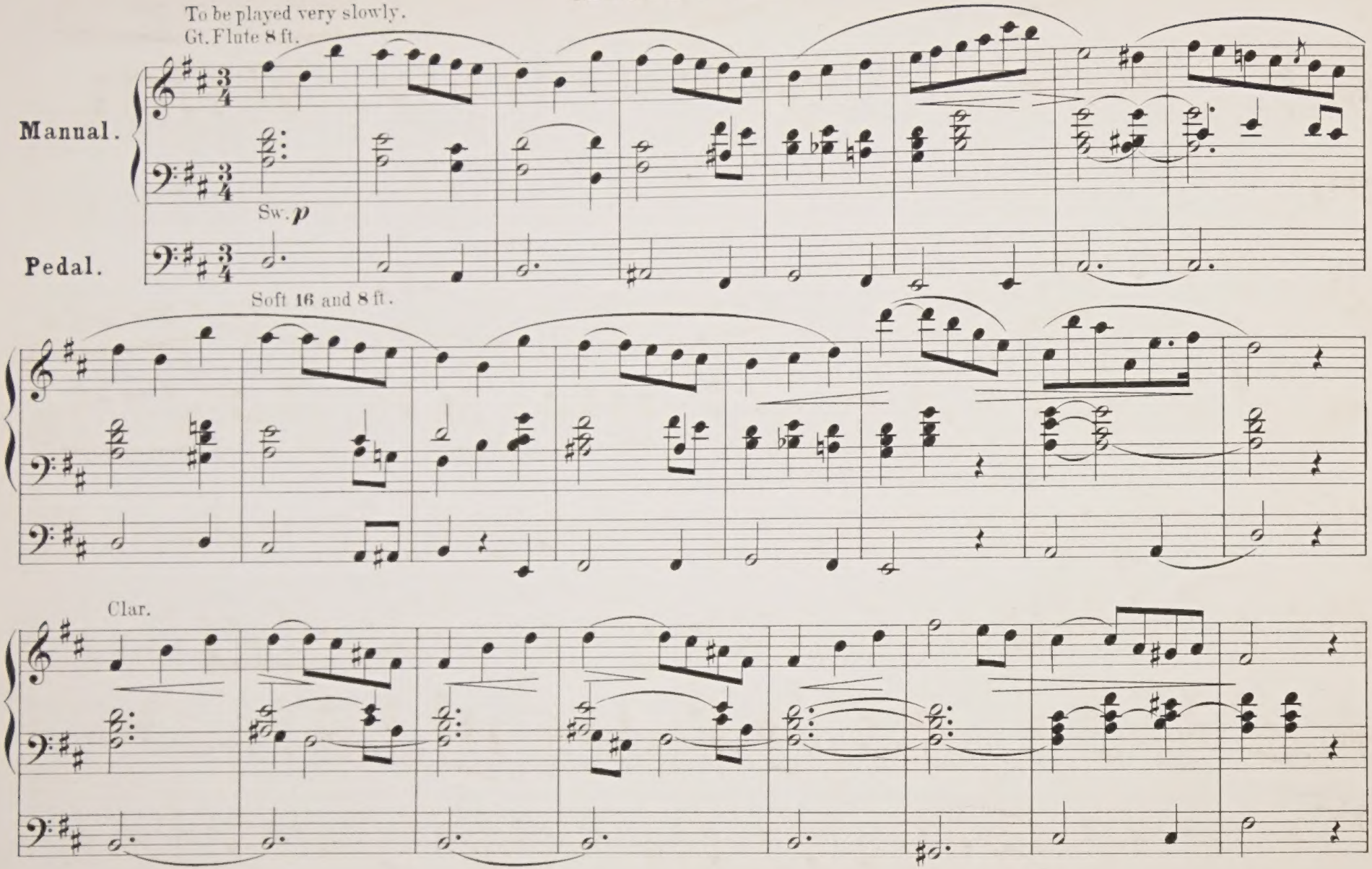
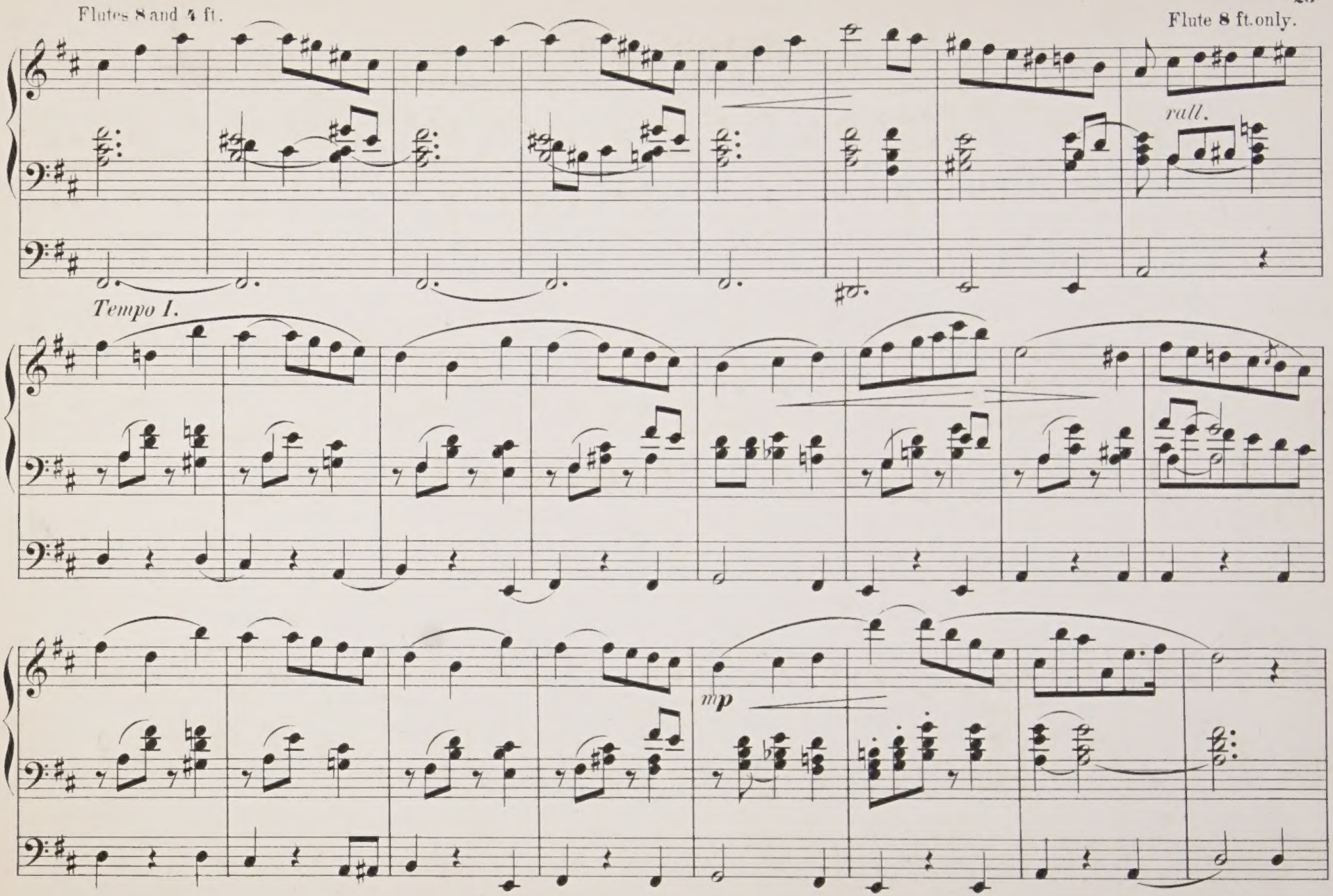
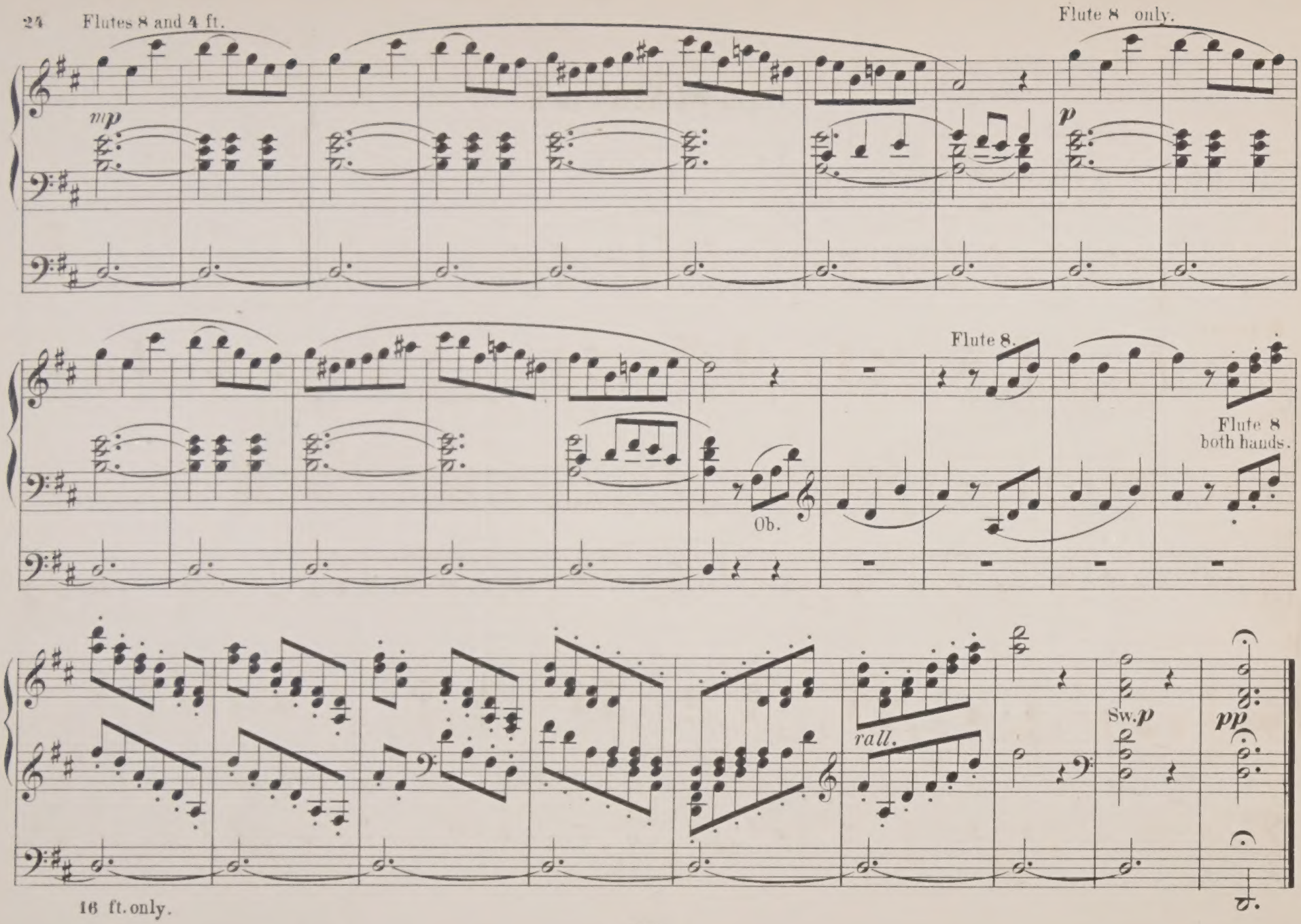
MELODY in D.


To be played very slowly.
Gt. Flute 8 ft.
Manual.
Sw. p
Pedal.
Soft 16 and 8 ft.
Clar.

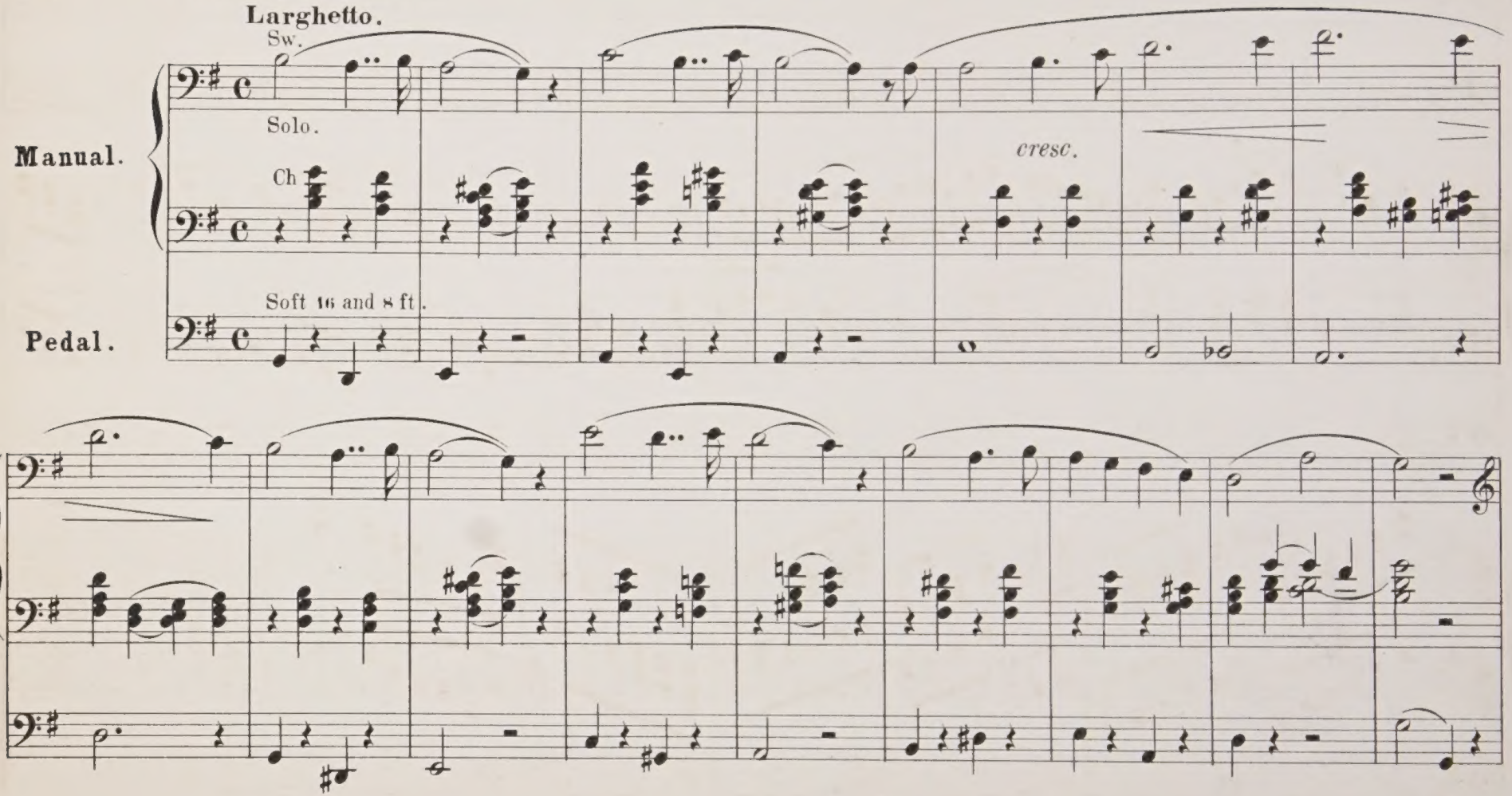

Flutes 8 and 4 ft.
Flute 8 ft. only.
rall.
Tempo I.
mp

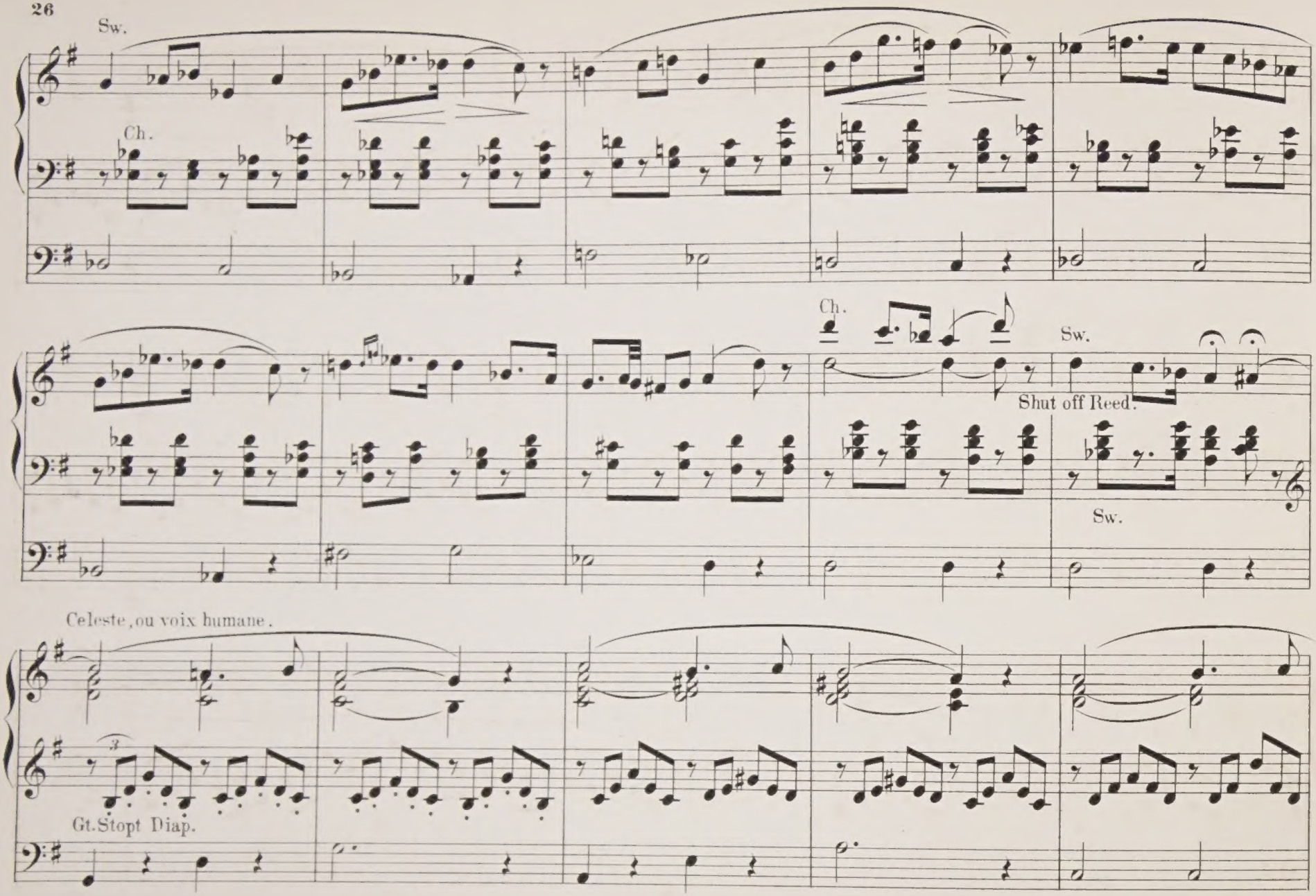

Flutes 8 and 4 ft.
Flute 8 only.
mp
p
Flute 8.
Ob.
Flute 8
both hands.
rall.
Sw. p
pp
16 ft. only.

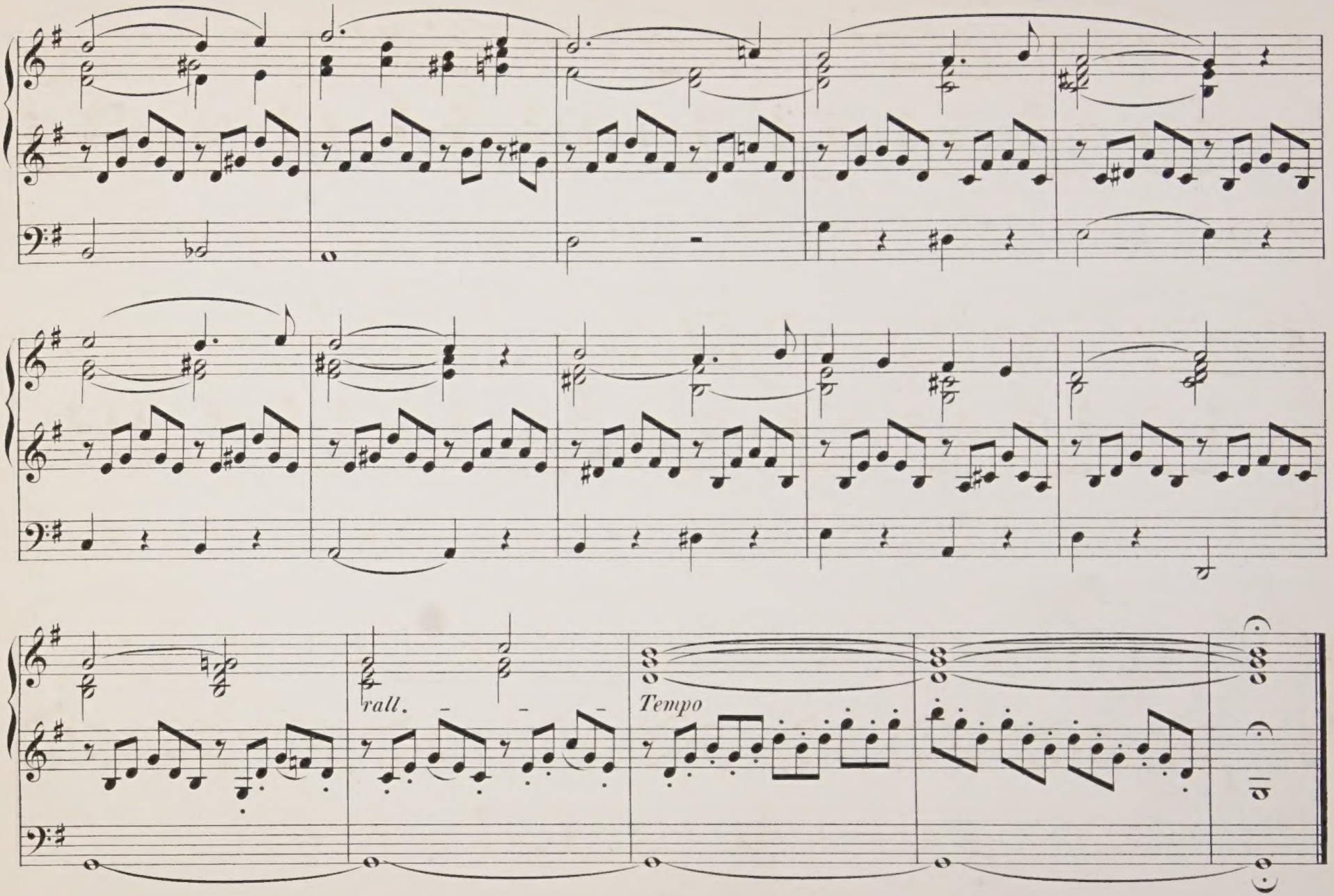
COMMUNION in G.

Swell Reed (Cornepean.)
Choir 8 and 4 ft. flue work.
Great Stopt Diapason 8 ft.

Larghetto.



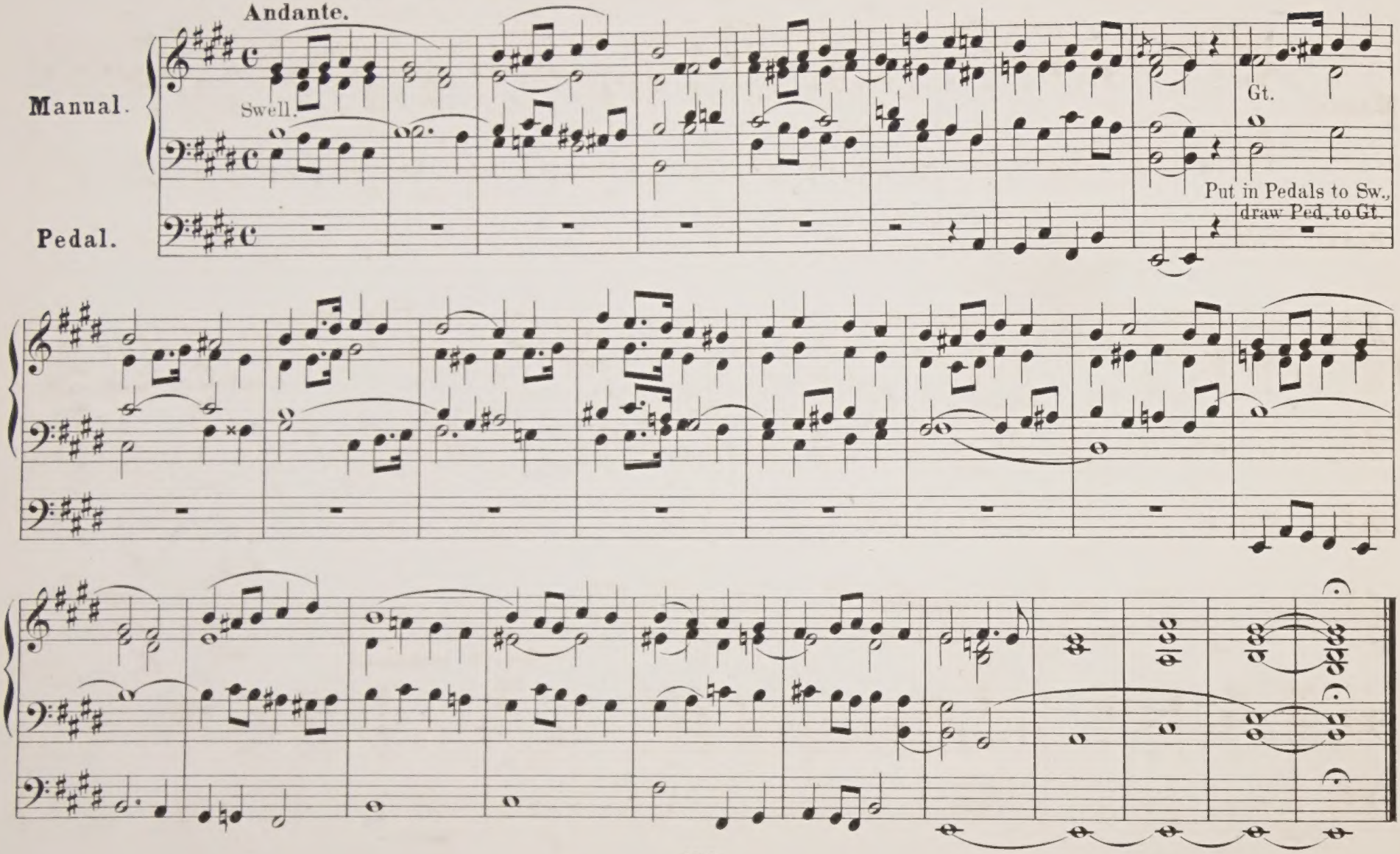

Sw.
Ch.
Ch.
Sw.
Shut off Reed.
Sw.
Celeste, ou voix humane.
3
Gt. Stopt Diap.


rall.
Tempo

COMMUNION in E.

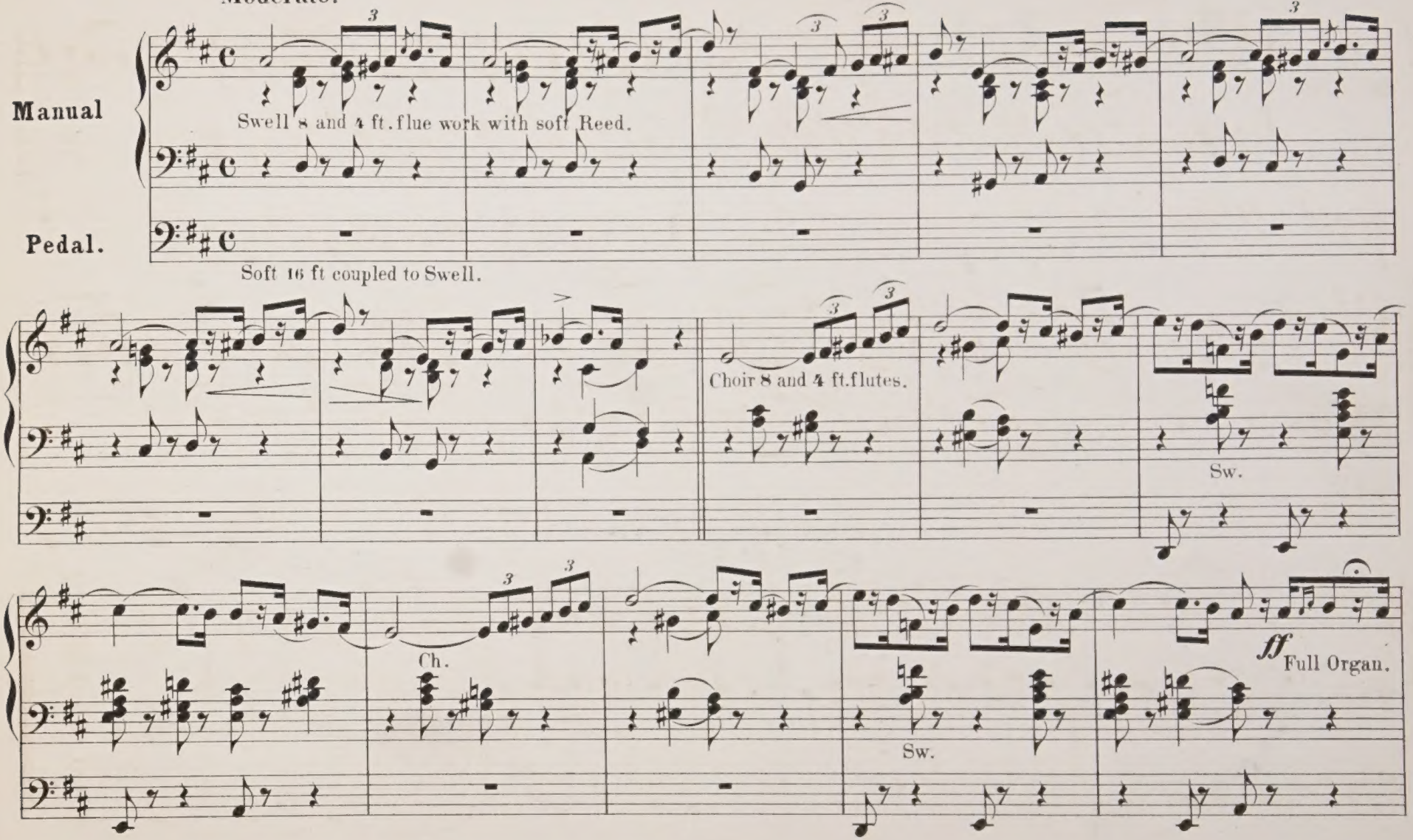
Gt. Org. Diapasons. Sw. 8, 4, and Oboe,
Ped. soft 16 ft. coupled to Sw.

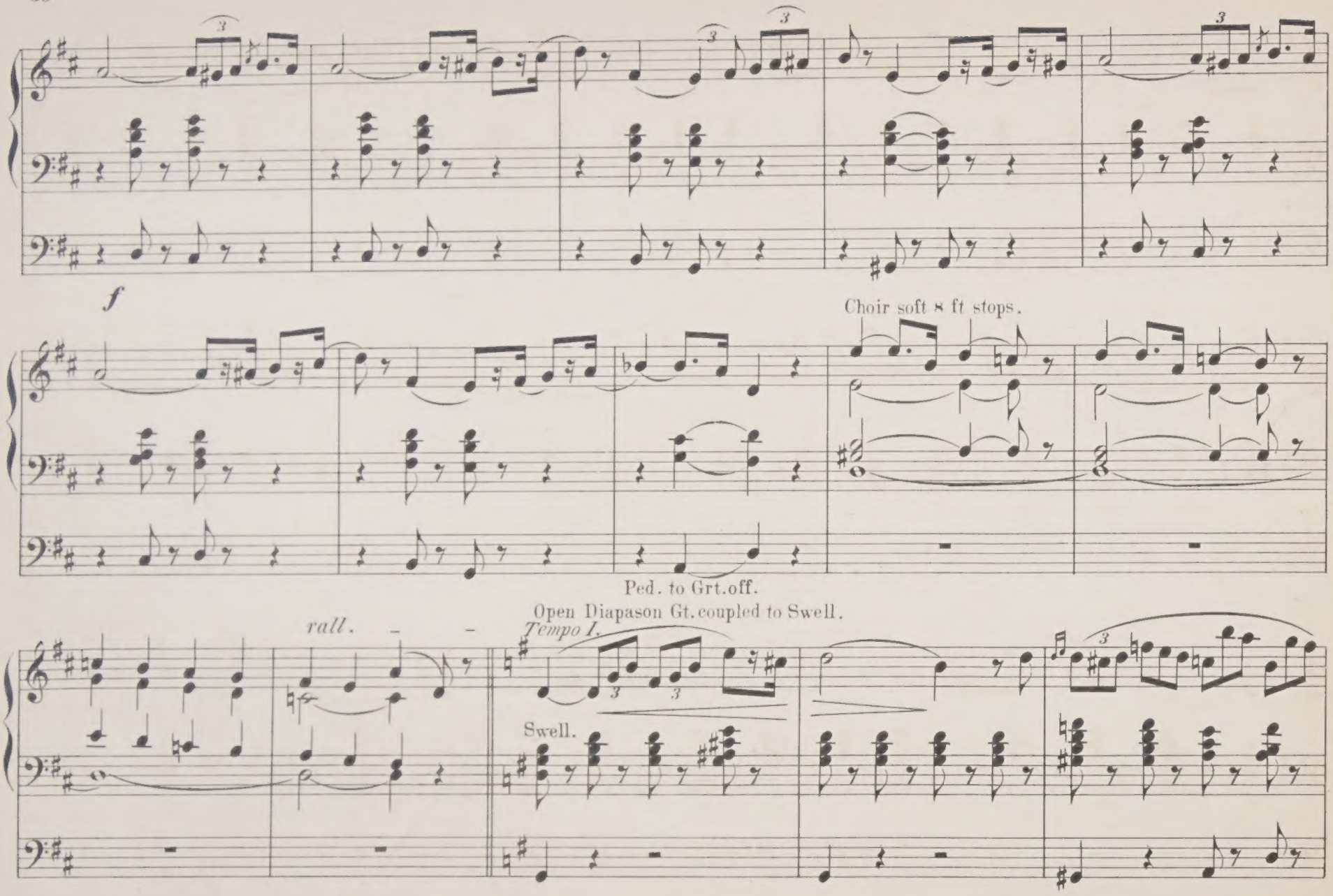
Andante.

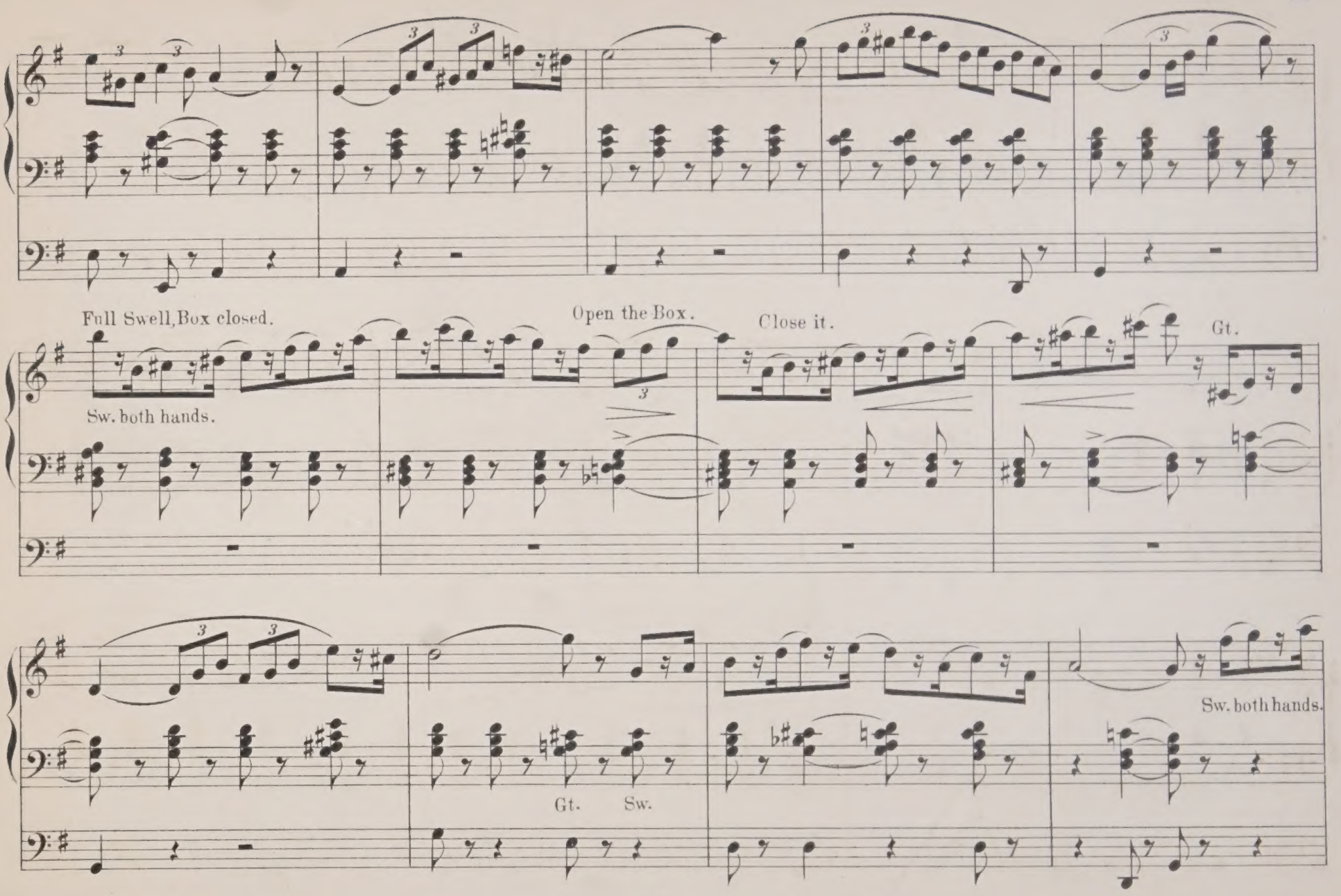


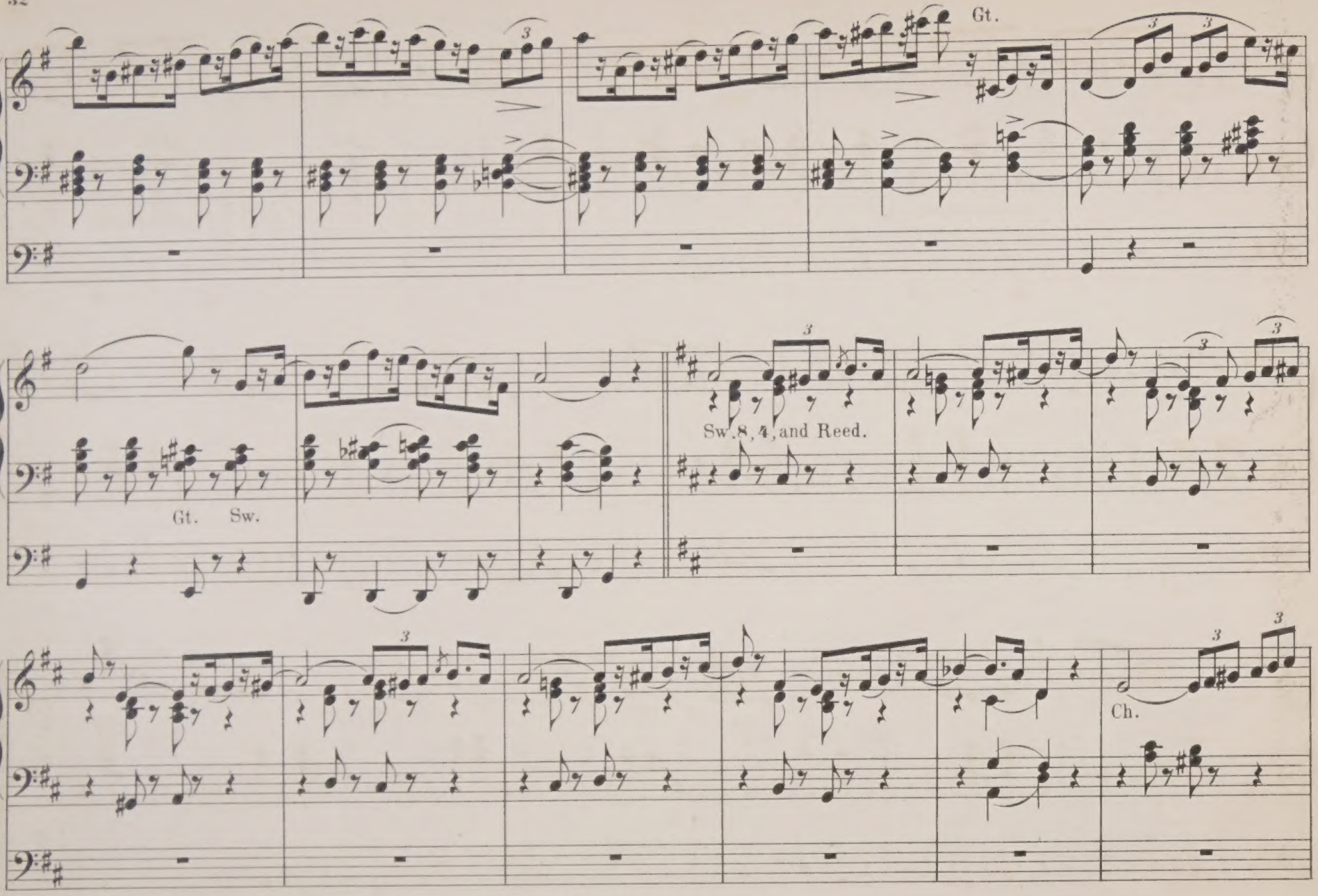
OFFERTOIRE

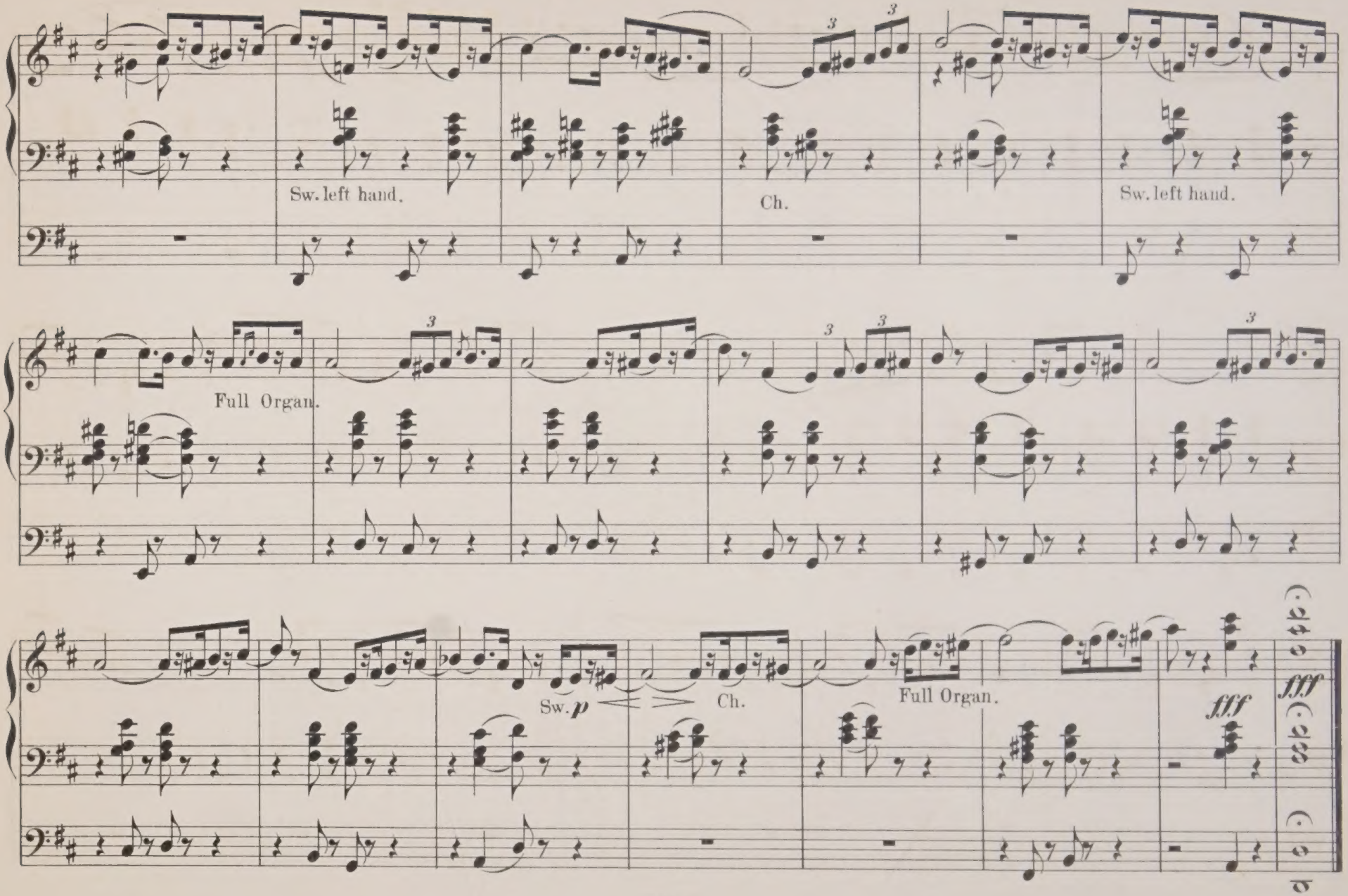
en forme d'une Marche in D.




f
Choir soft 8 ft stops.
Ped. to Grt.off.
Open Diapason Gt.coupled to Swell.
rall.
Tempo I.
Swell.


Full Swell, Box closed.
Sw. both hands.
Open the Box.
Close it.
Gt.
Gt. Sw.
Sw. both hands.

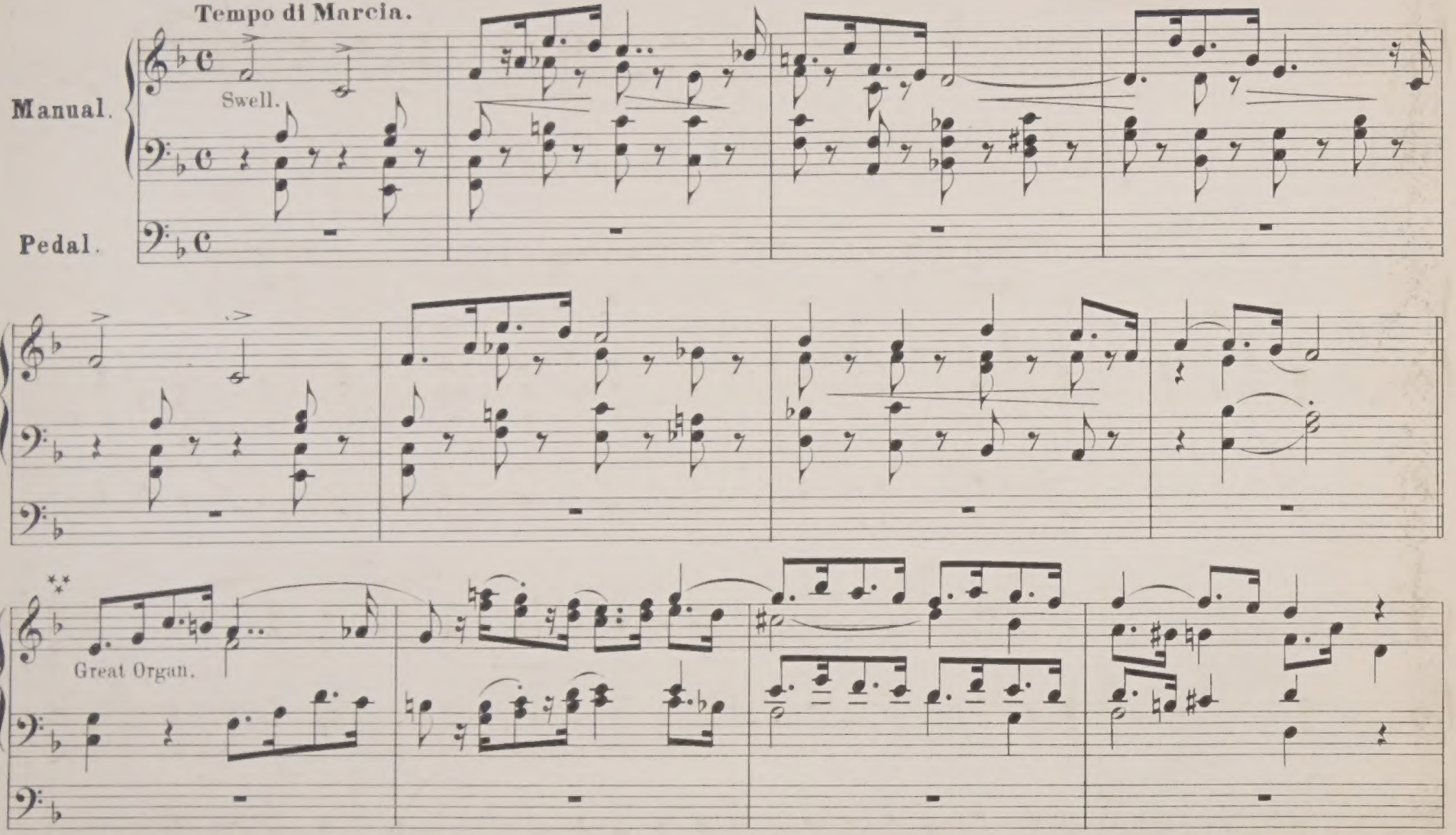

Gt.
Gt. Sw.
Sw. 8, 4, and Reed.
Ch.


Sw. left hand.
Ch.
Sw. left hand.
Full Organ.
Sw. p
Ch.
Full Organ.
fff
fff

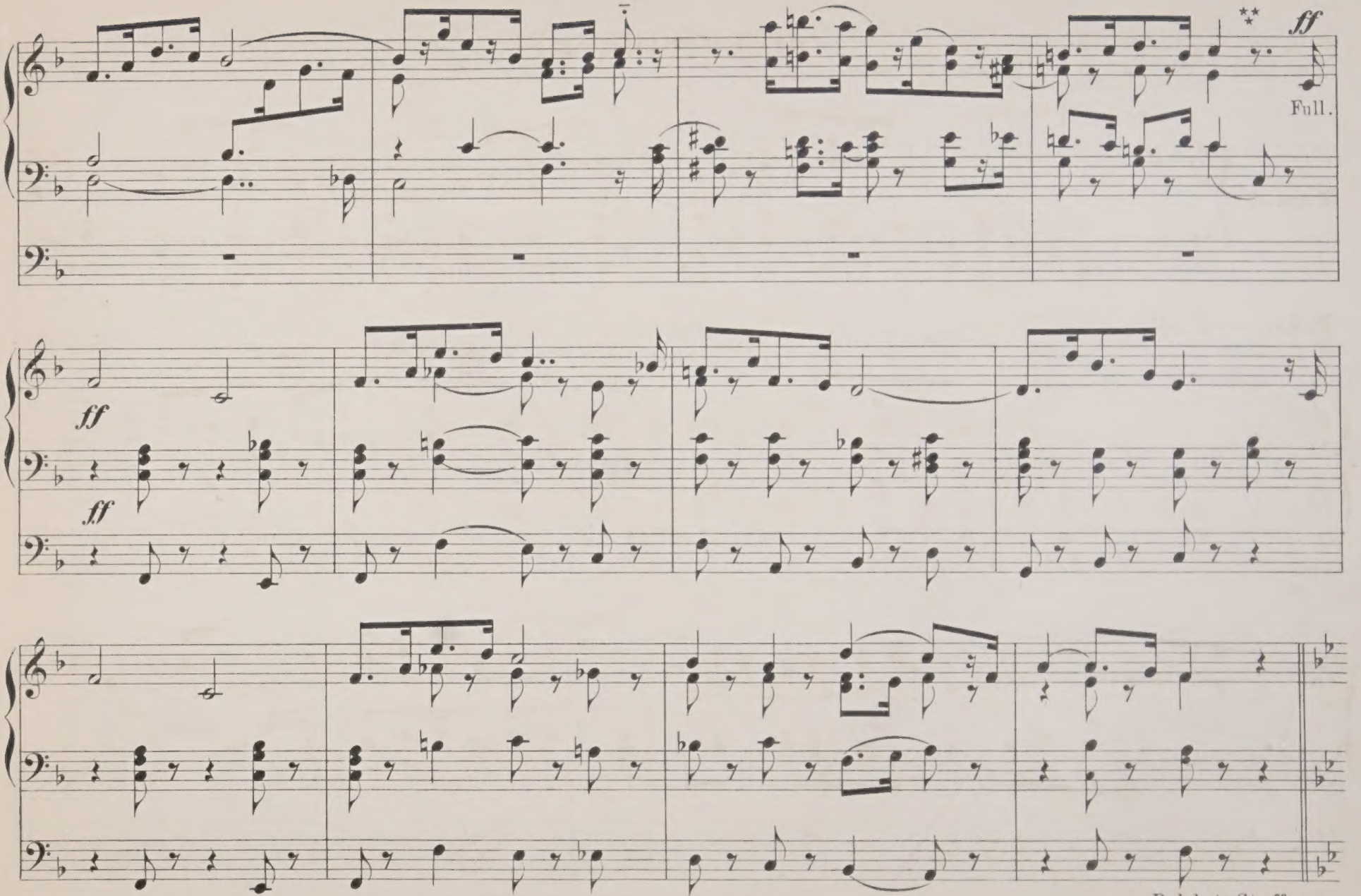
OFFERTOIRE in F.

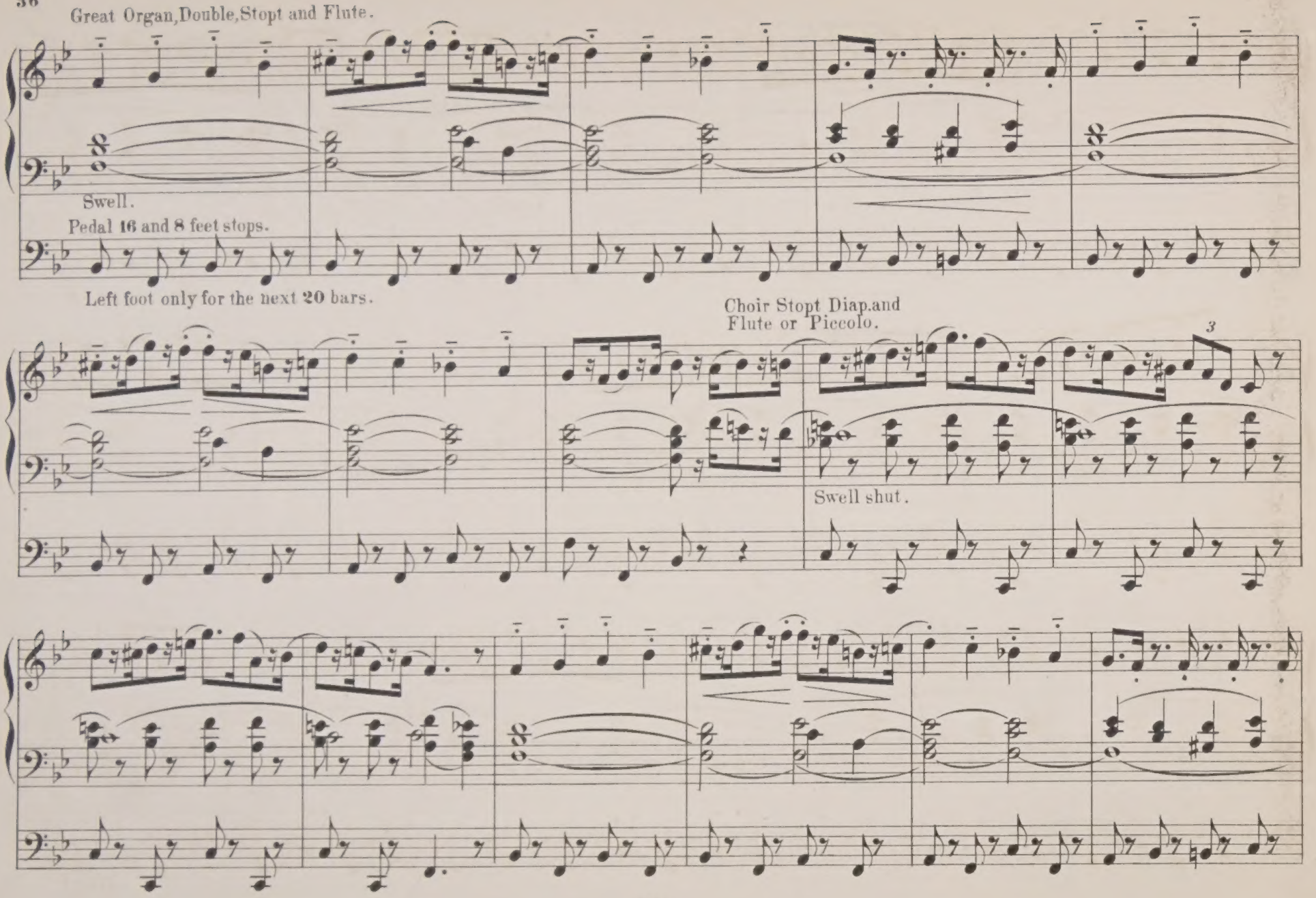
Prepare Organ thus:
Great–16, 8 and 4 feet work.
Swell–soft reed, no octaves.
Choir-Stopt Diap. and Piccolo of fifteenth.
Pedal Organ-Full coupled to Great.

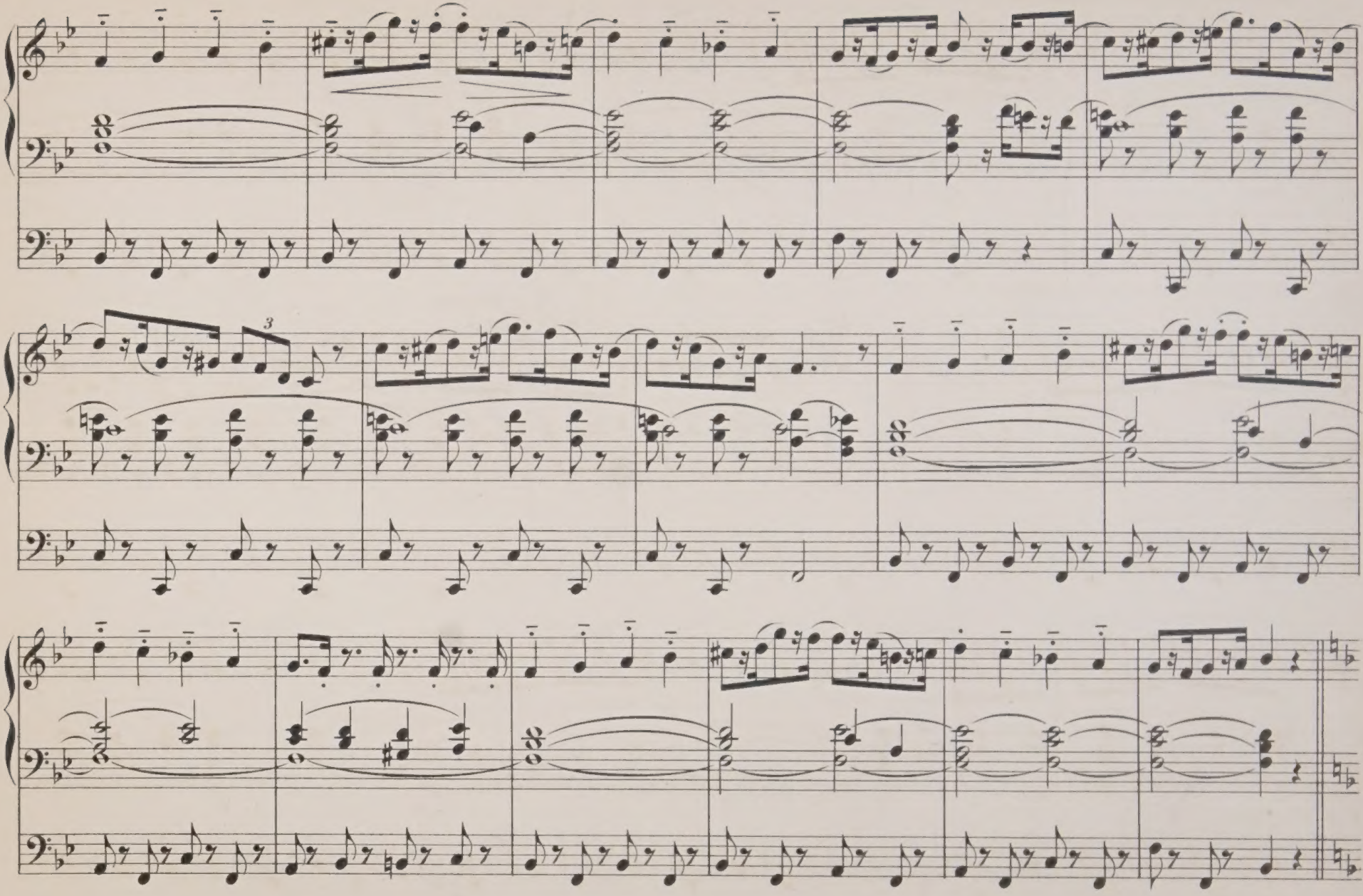
Tempo di Marcia.

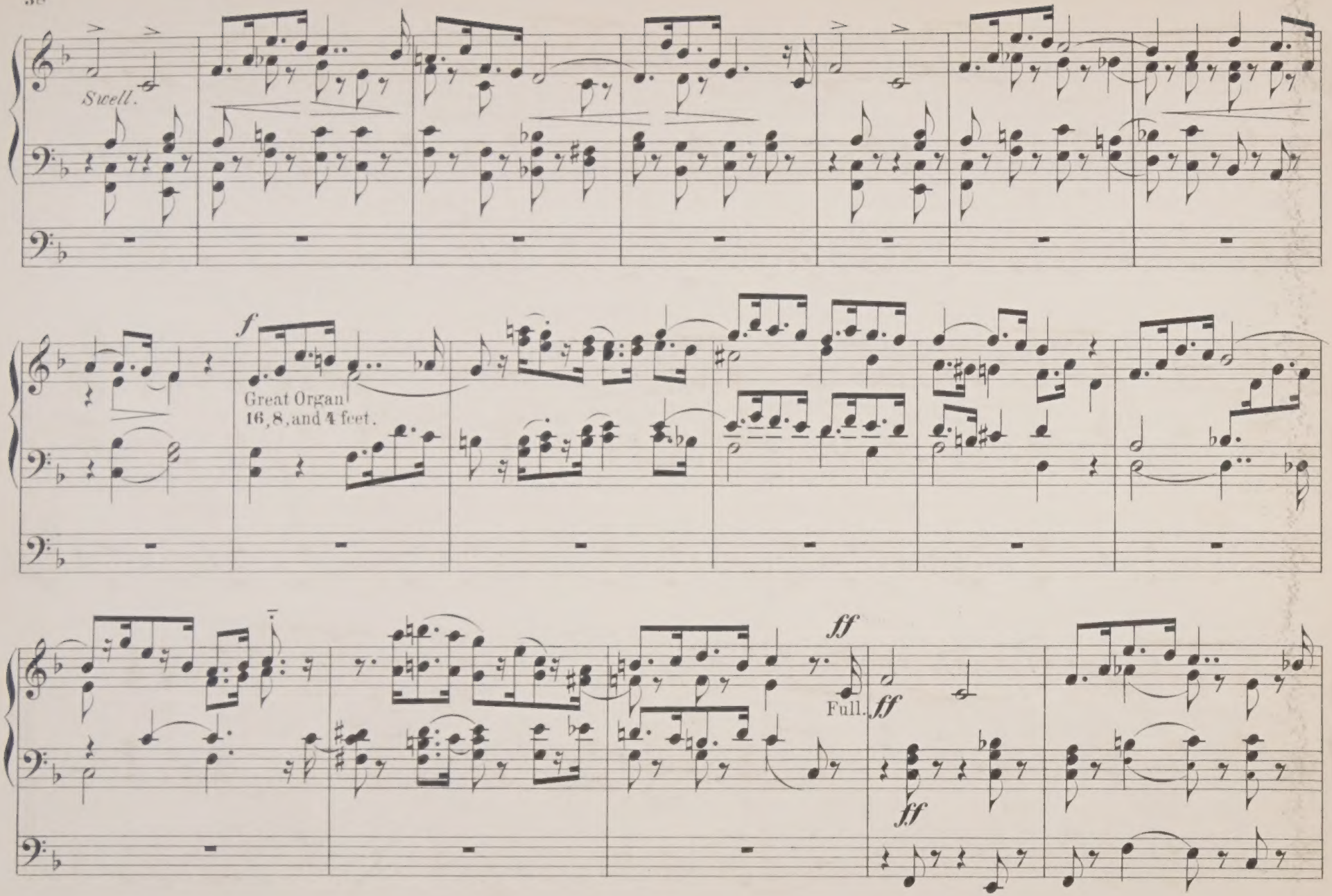


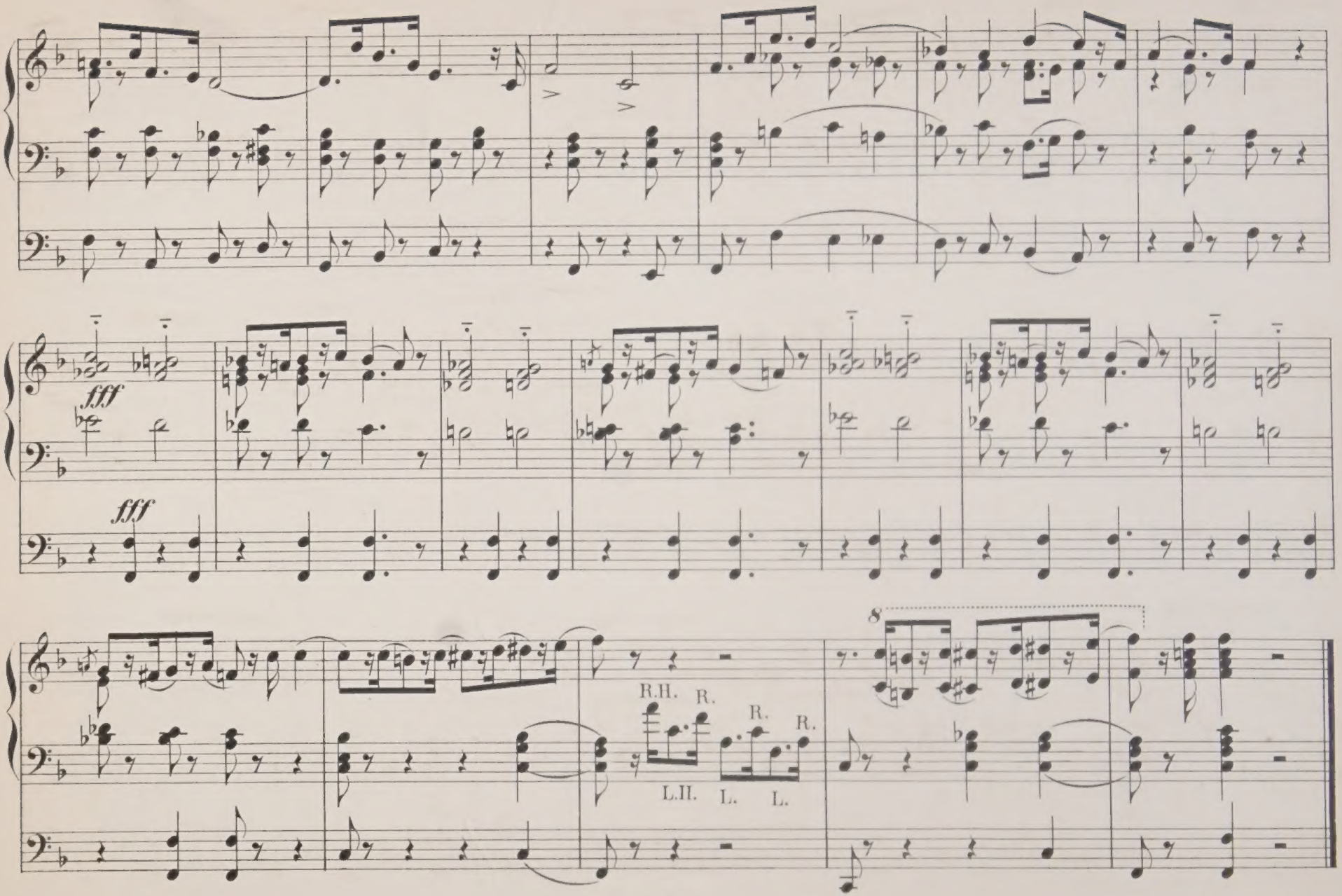
*** Should there be no Double (16 ft.) on the Great Organ, these eight bars must be played an octave lower than written, and the Fifteenth added.


ff
Full.
ff
ff
Pedals to Gt.off.


Great Organ, Double, Stopt and Flute.
Swell.
Pedal 16 and 8 feet stops.
Left foot only for the next 20 bars.
Choir Stopt Diap. and
Flute or Piccolo.
3
Swell shut.




Swell.
f
Great Organ
16, 8, and 4 feet.
ff
Full.
ff
ff

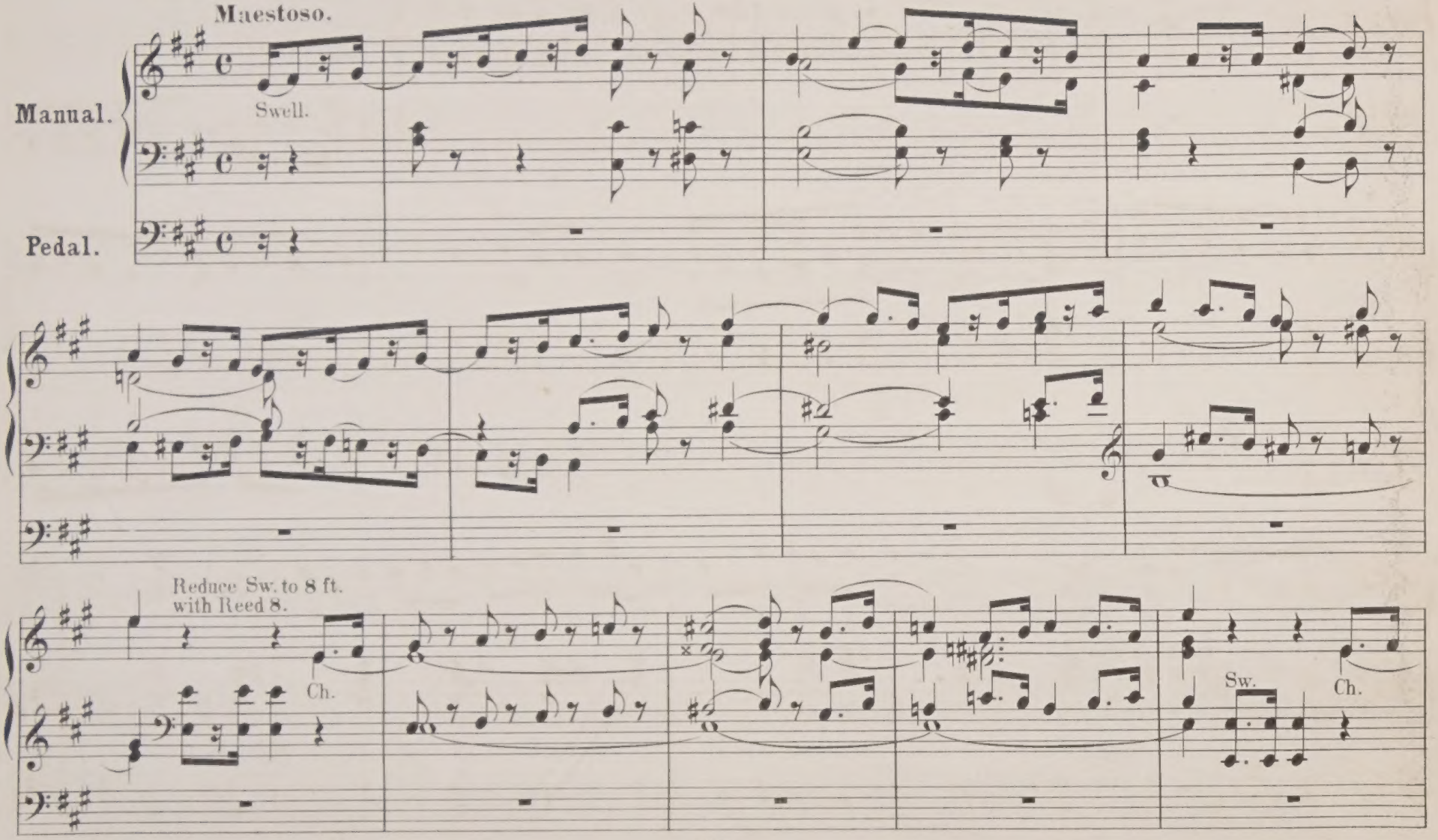

fff
fff
8
R.H.
R.
R.
R.
L.H.
L.
L.

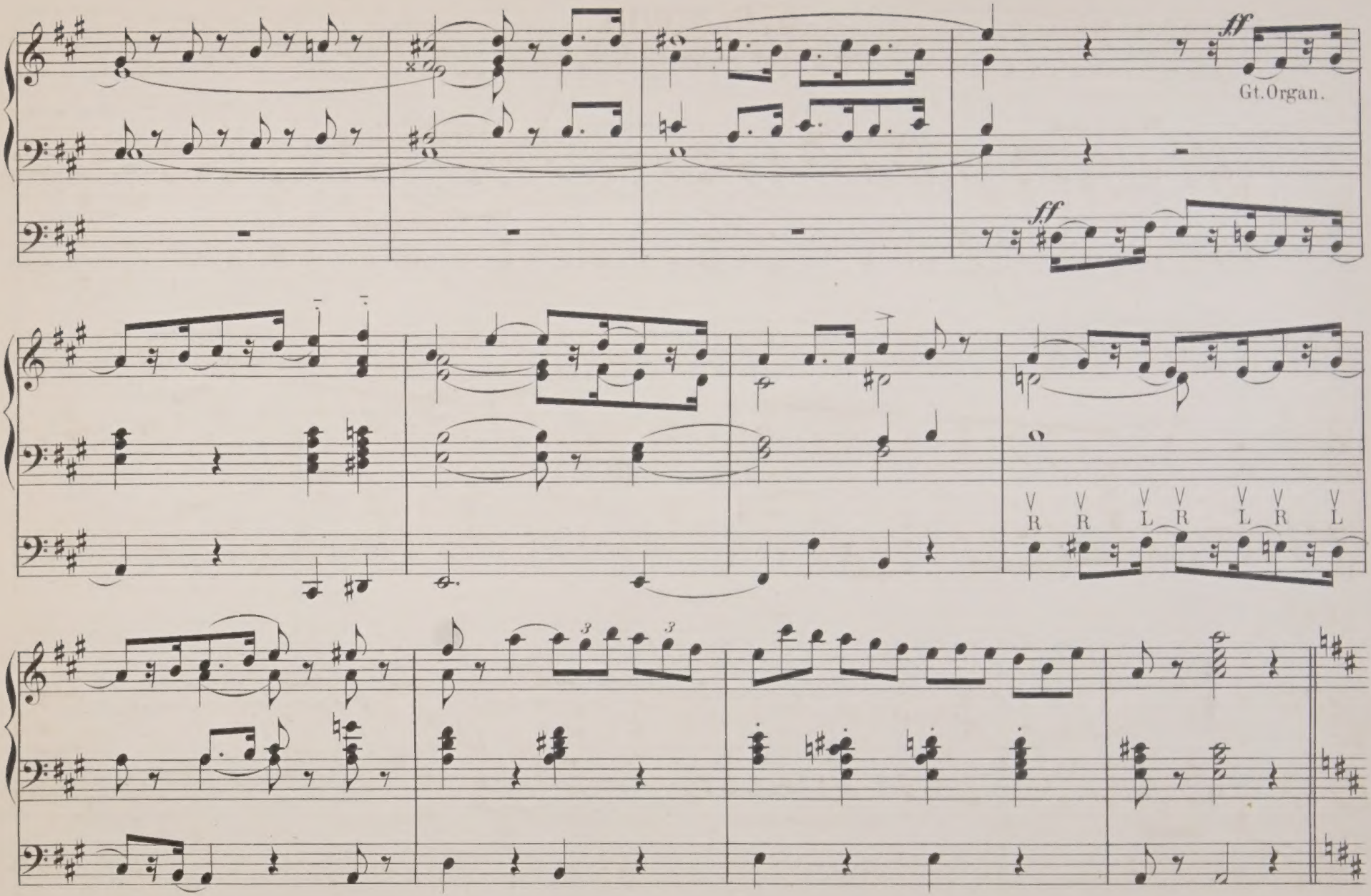
OFFERTOIRE.

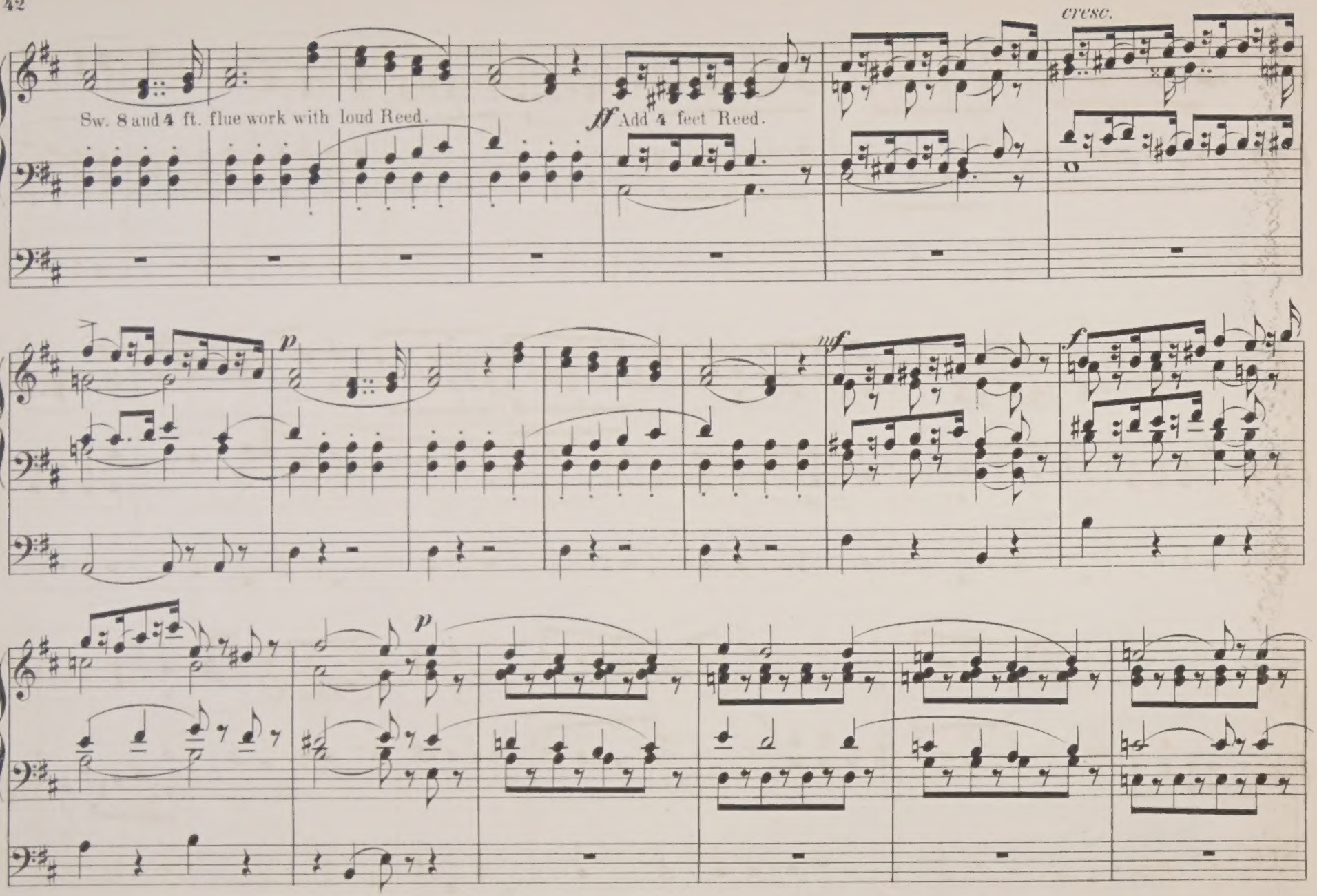
EN FORME D'UNE MARCHE in A.

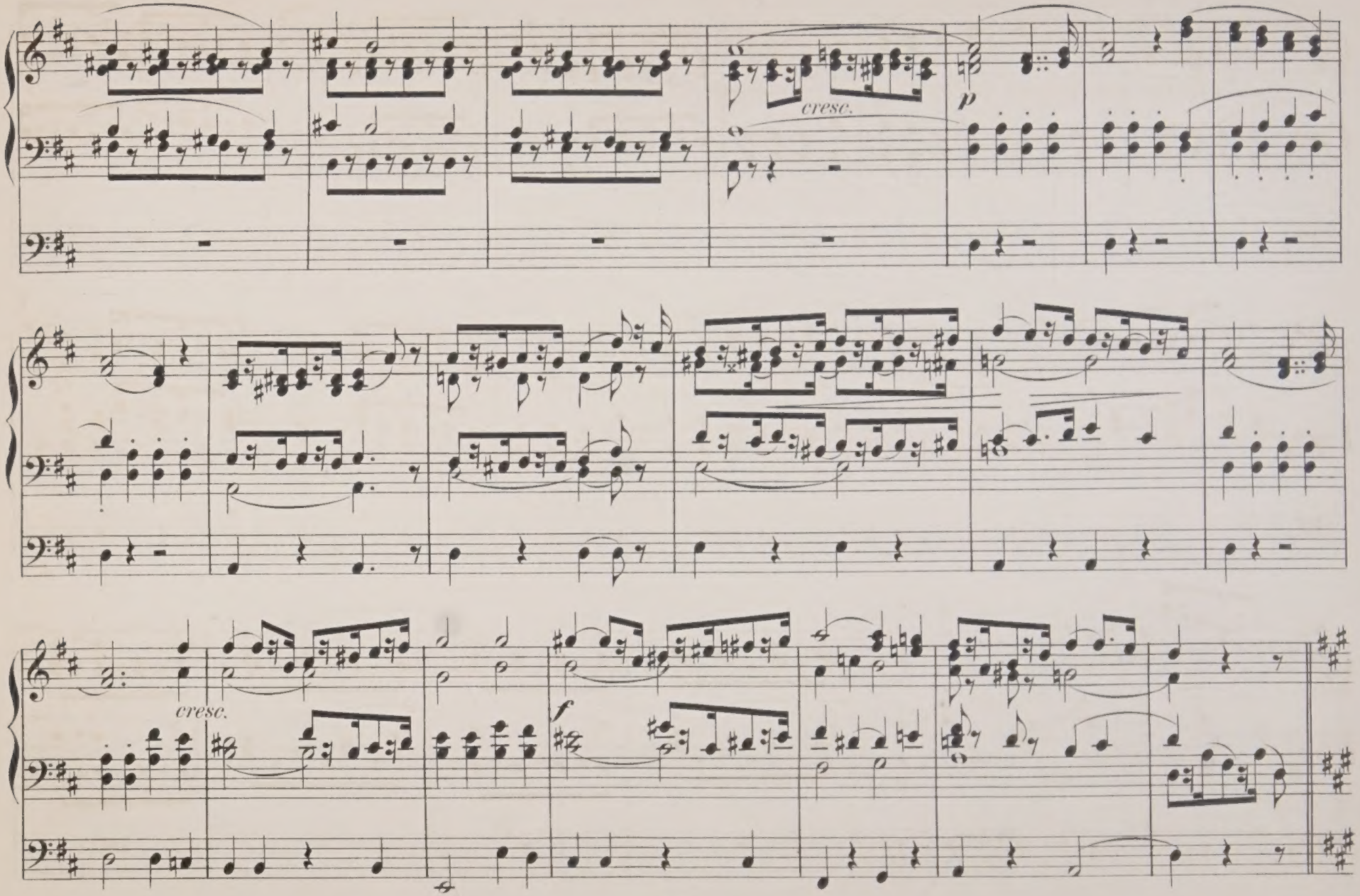
Great Organ Full.
Swell Organ Full.
Choir Organ 8 and 4 ft. stops.
Pedal Organ Full.

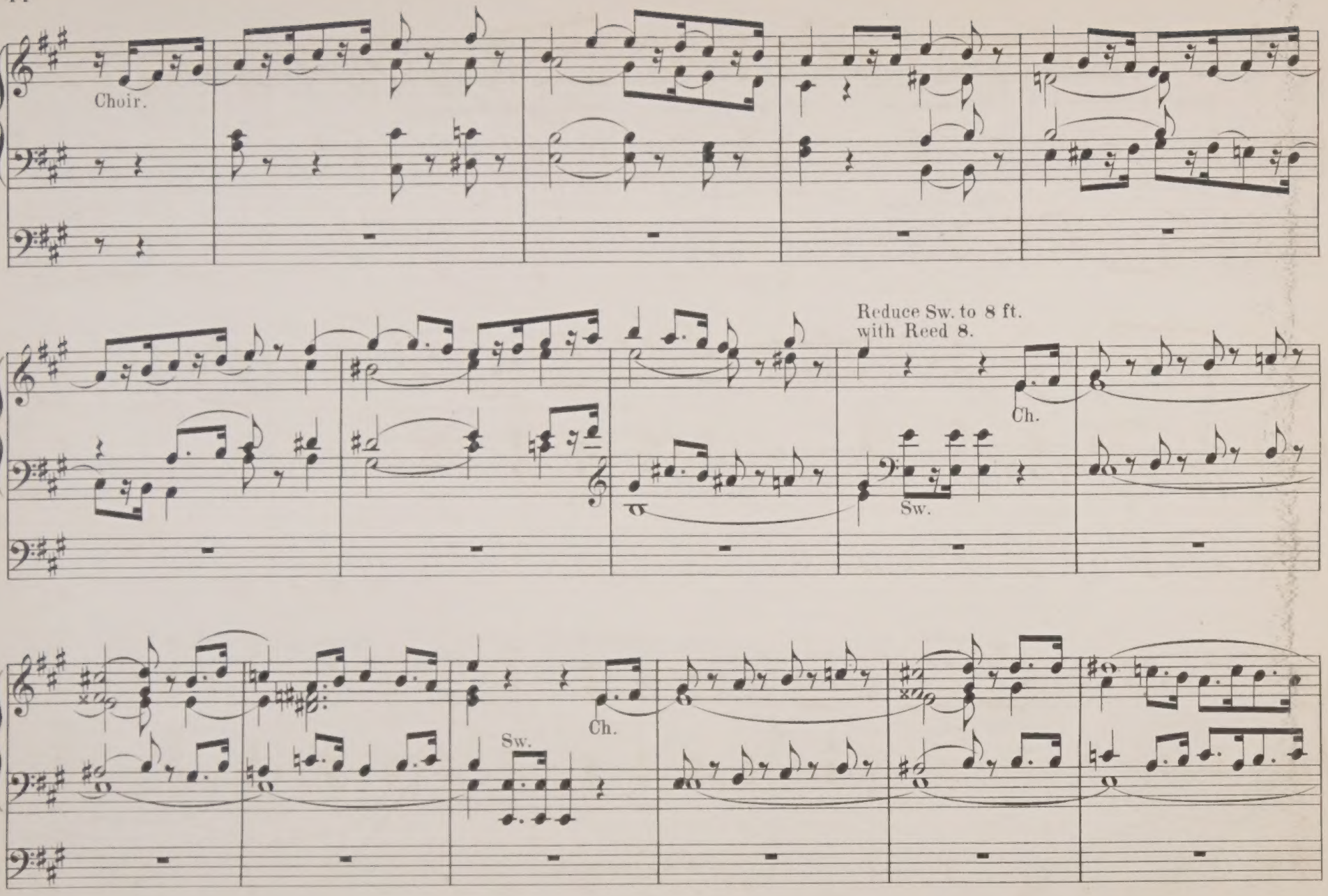
Maestoso.

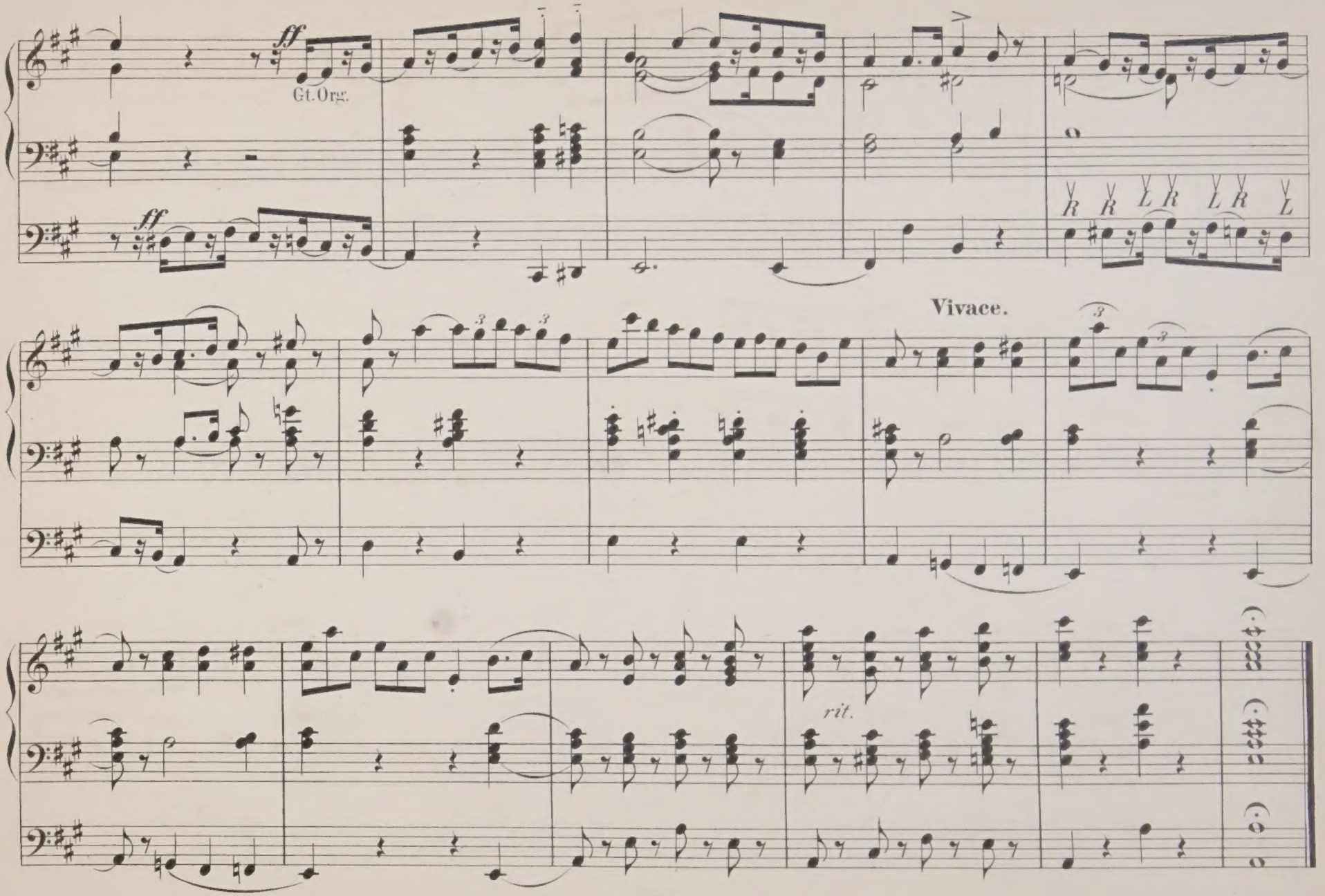



ff
Gt.Organ.
ff
R R L R L R L

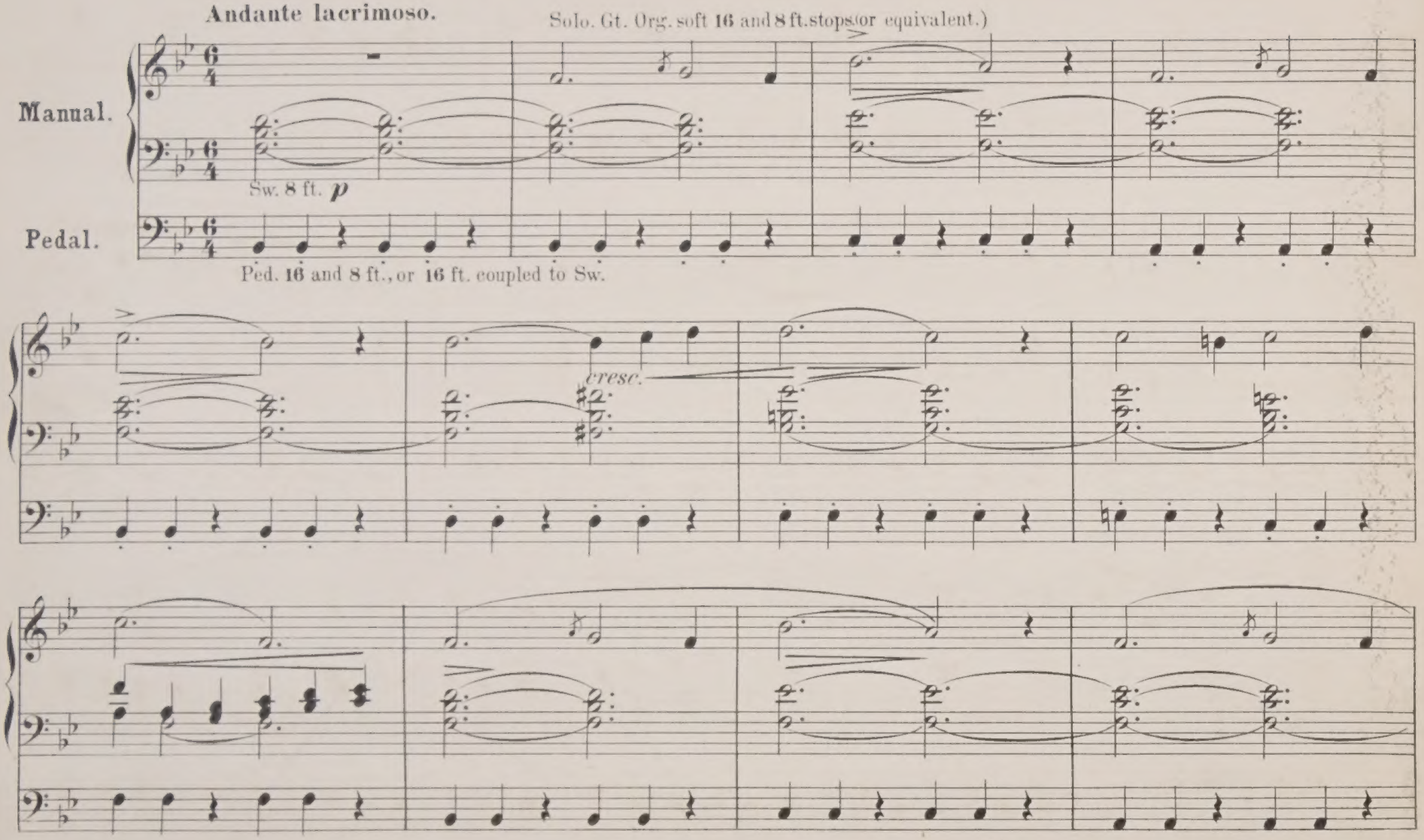

cresc.
Sw. 8 and 4 ft. flue work with loud Reed.
ff Add 4 feet Reed.
p
mf
f
p

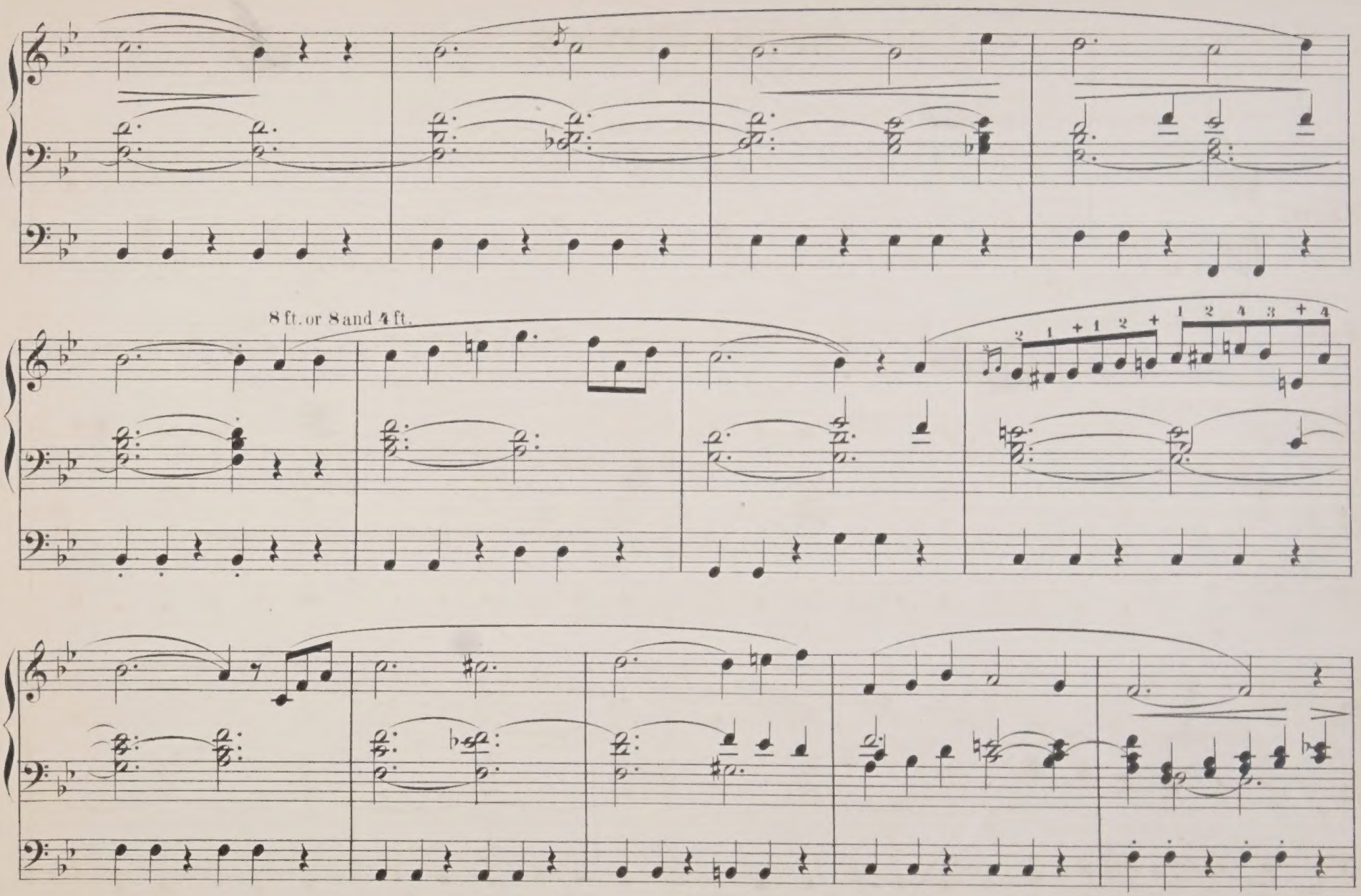

cresc.
p
cresc.
f

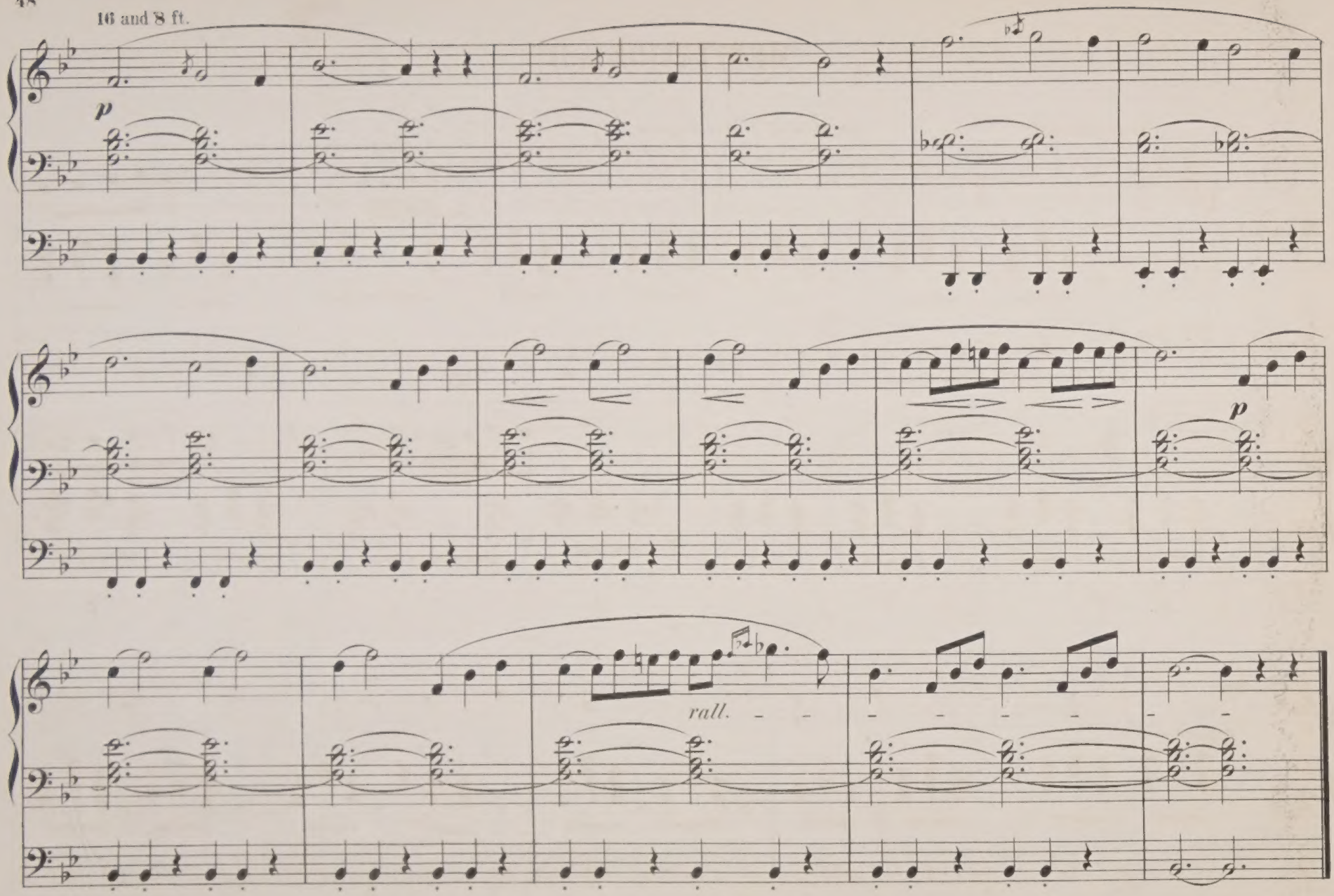

Choir.
Reduce Sw. to 8 ft.
with Reed 8.
Ch.
Sw.
Sw.
Ch.


ff
Gt.Org.
ff
R R L R L R L
Vivace.
rit.

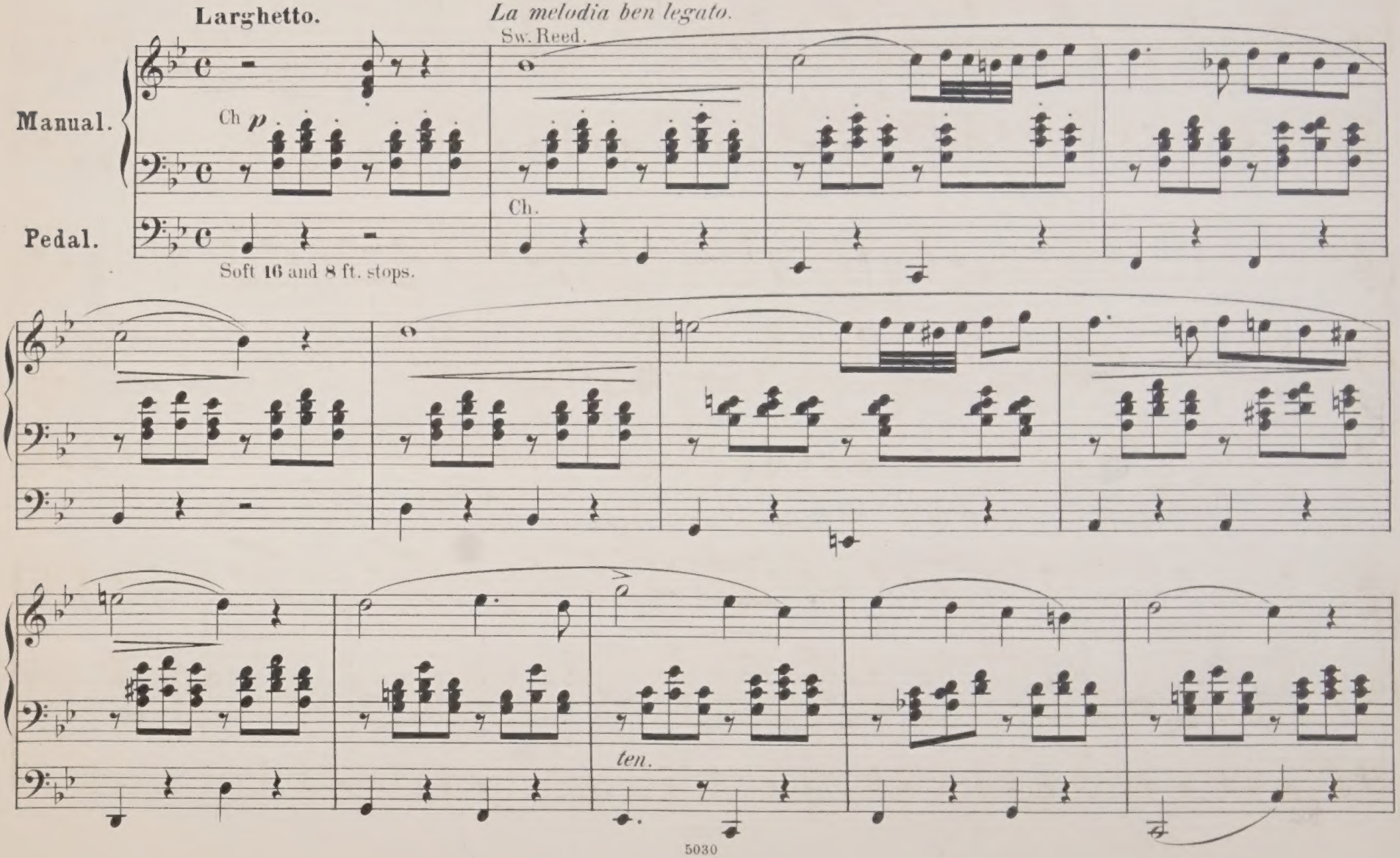
IMPROVISATION in B♭

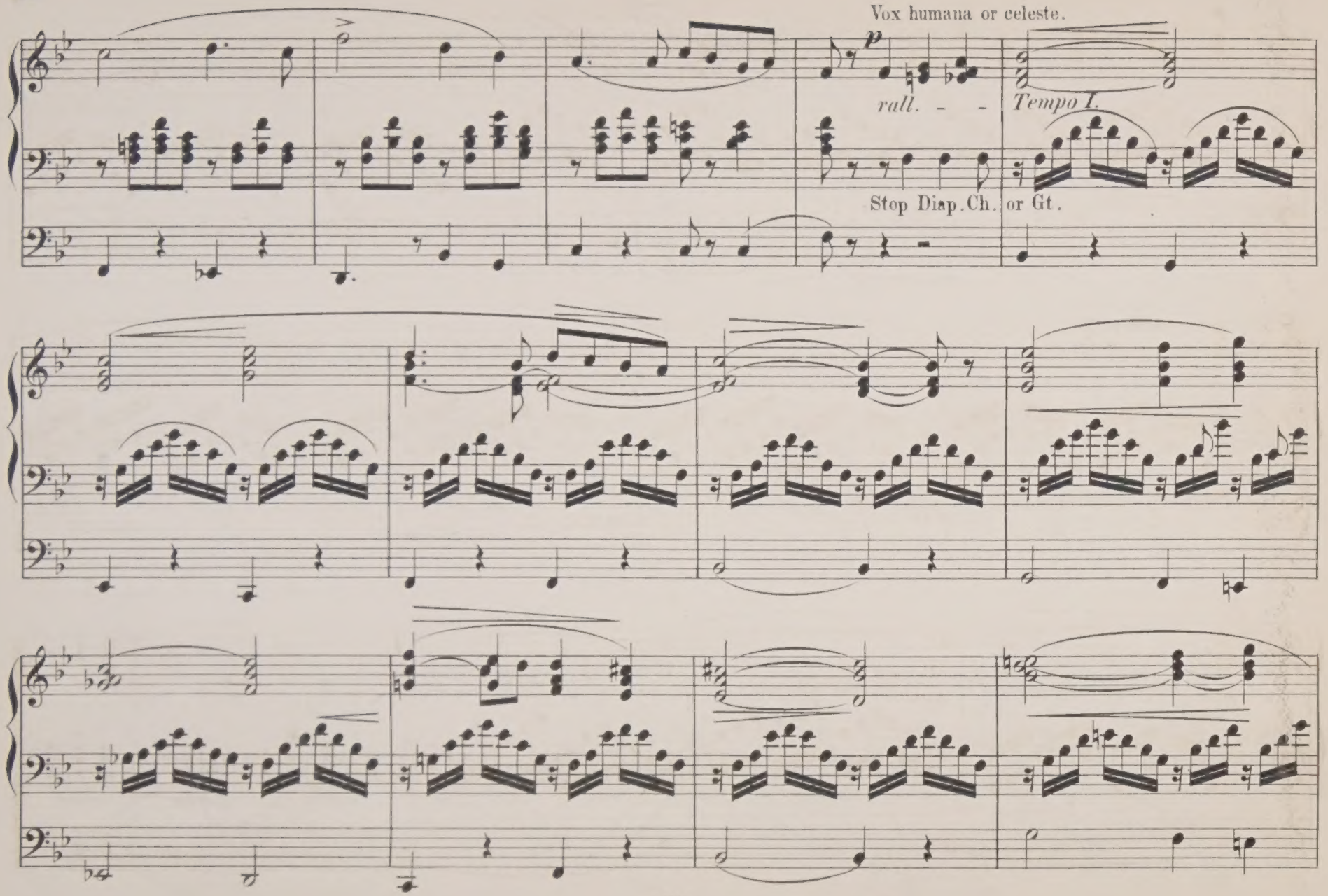


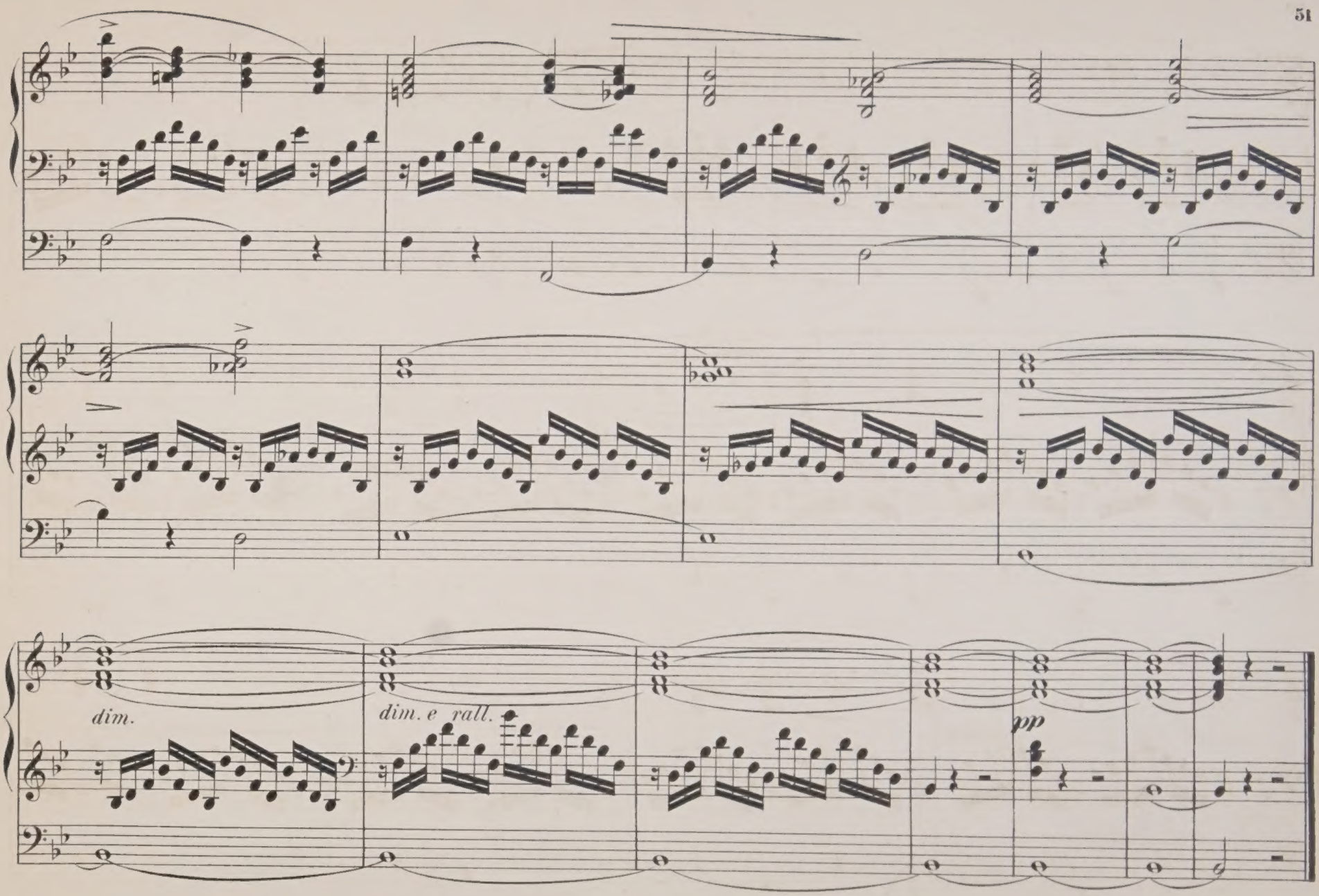

8 ft. or 8 and 4 ft.


16 and 8 ft.
p
p
rall.

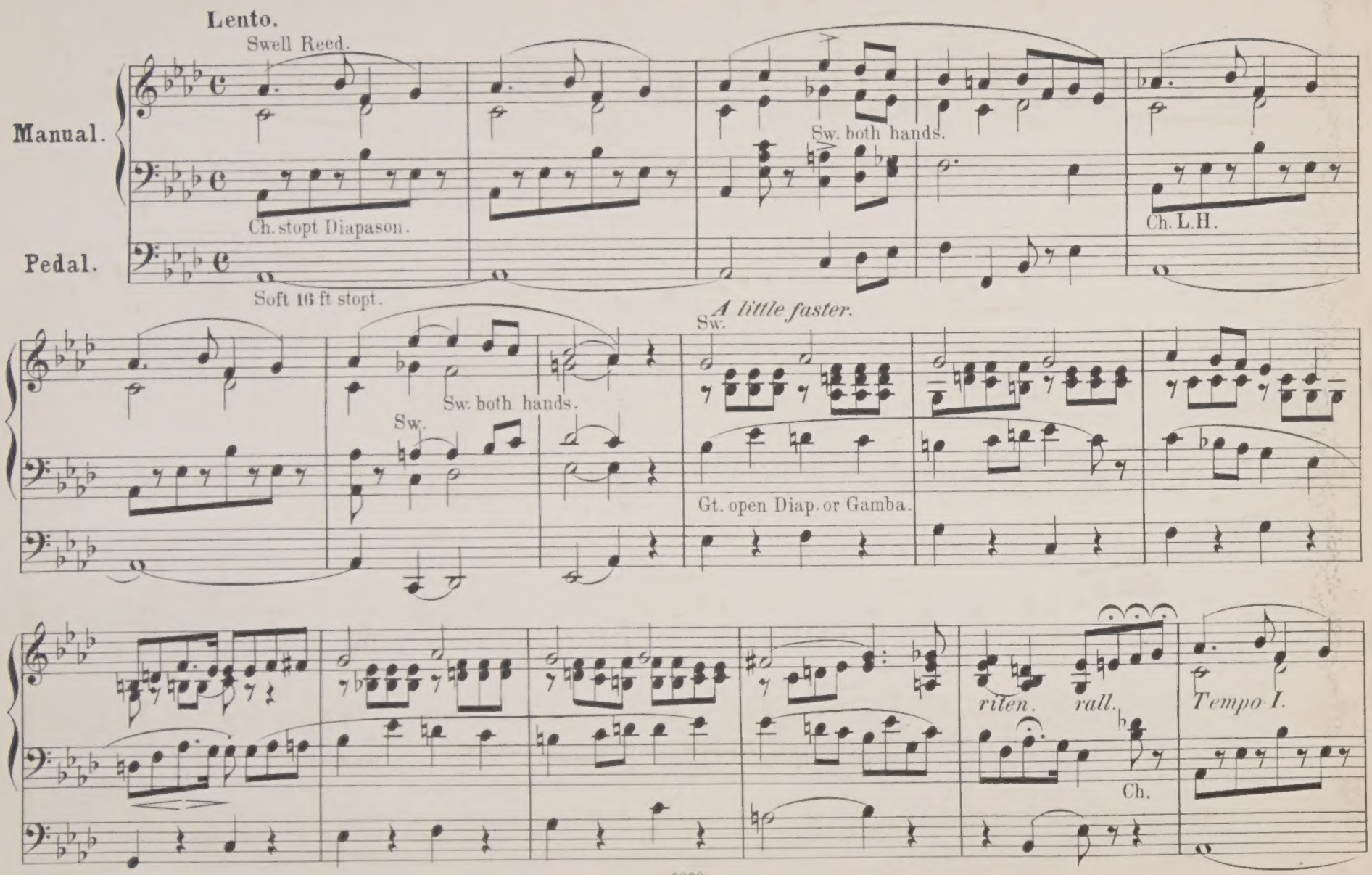
MEDITATION in B♭.

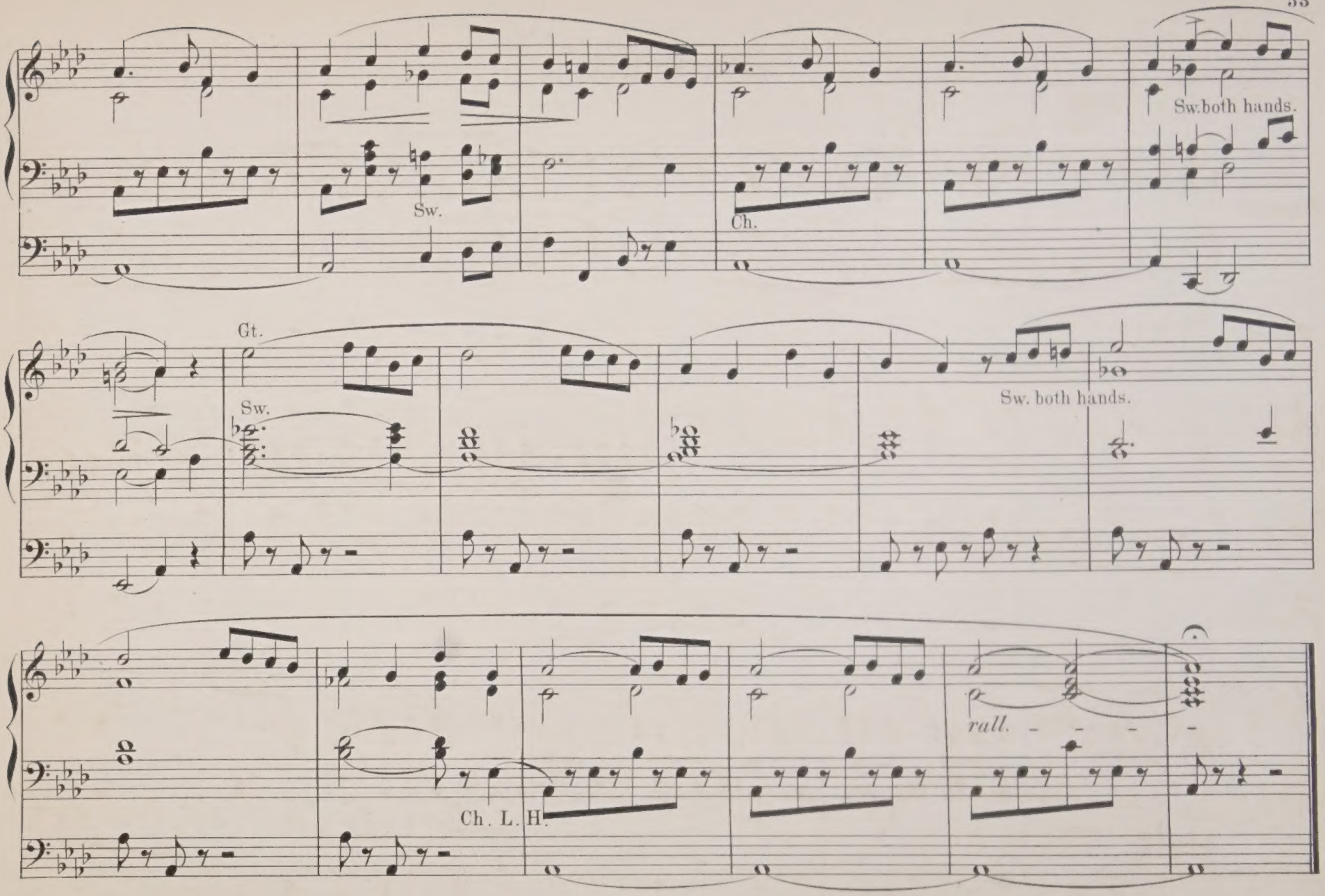



Vox humana or celeste.
p
rall. - -
Tempo I.
Stop Diap.Ch. or Gt.


dim.
dim. e rall.
pp

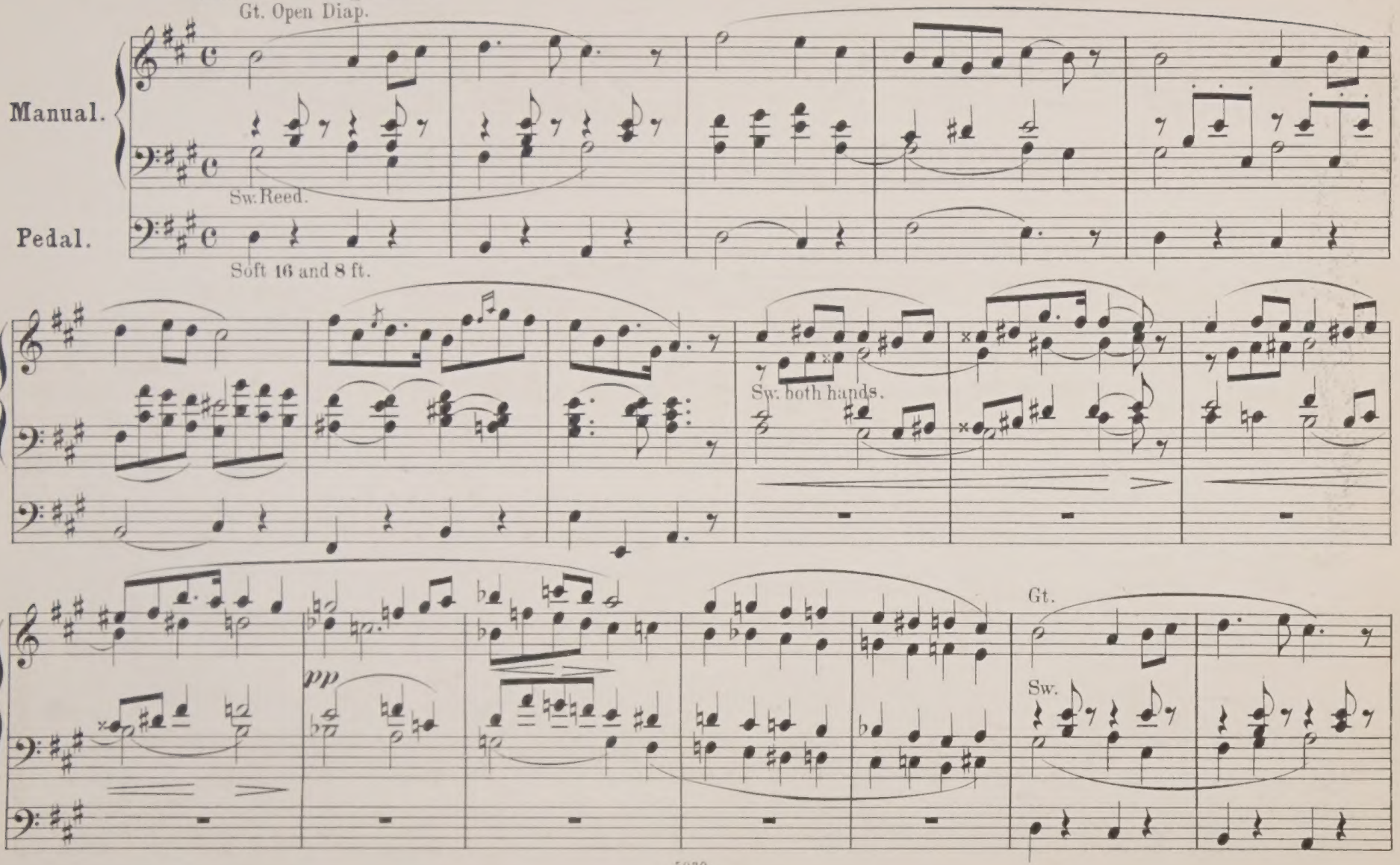
AVE MARIA.

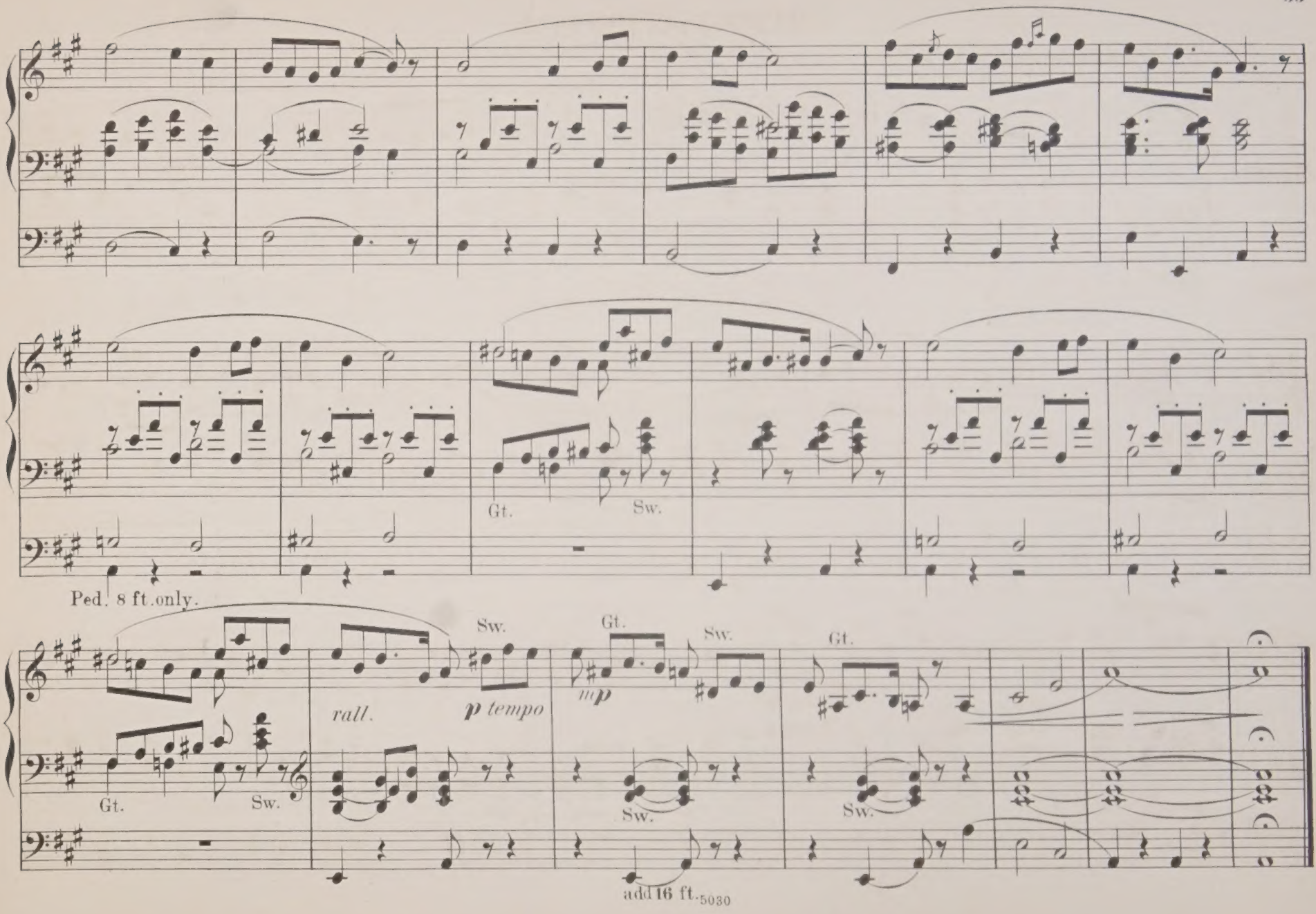

Lento.
Swell Reed.
Manual.
Pedal.
Ch. stopt Diapason.
Soft 16 ft stopt.
Sw. both hands.
Ch. L.H.
A little faster.
Sw.
Sw. both hands.
Sw.
Gt. open Diap. or Gamba.
riten.
rall.
Ch.
Tempo I.


Sw.
Ch.
Sw. both hands.
Gt.
Sw.
Sw. both hands.
Ch. L. H.
rall.

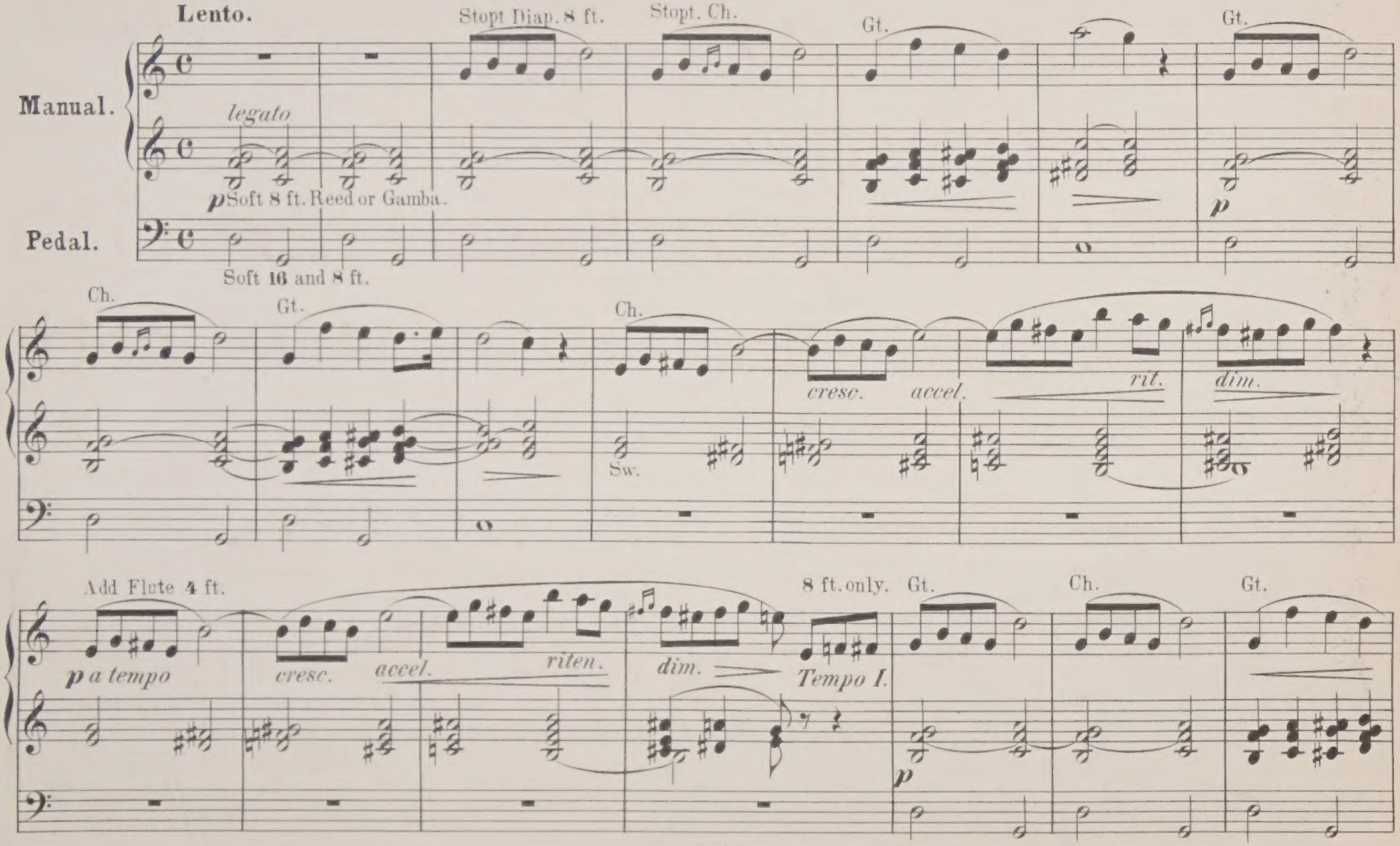
IMPROVISATION in A.

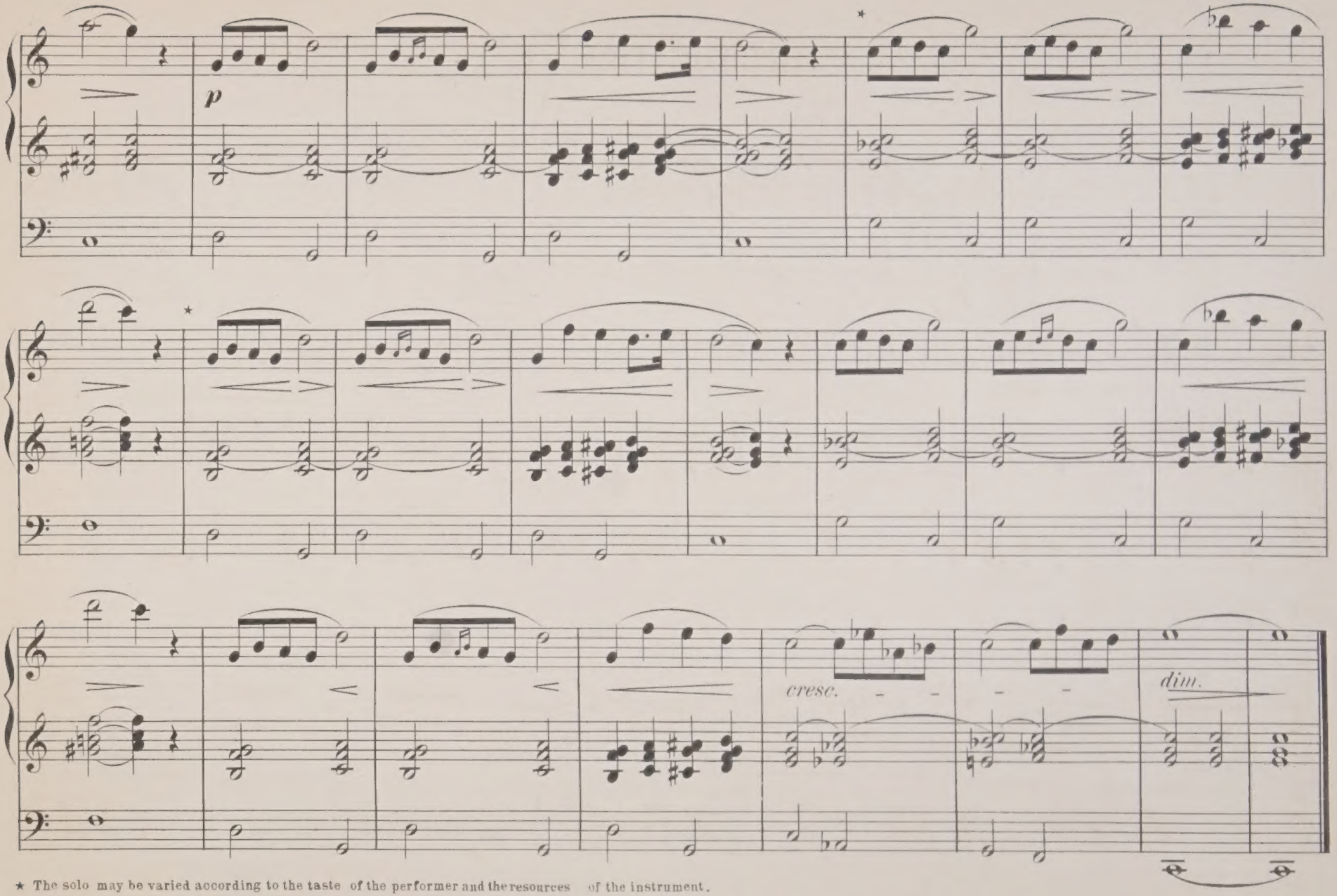
Andante con grazia.




Gt.
Sw.
Ped. 8 ft. only.
Gt.
Sw.
rall.
p tempo
mp
Gt.
Sw.
Sw.
Gt.
Sw.
Sw.
add 16 ft.

IMPROVISATION in C.

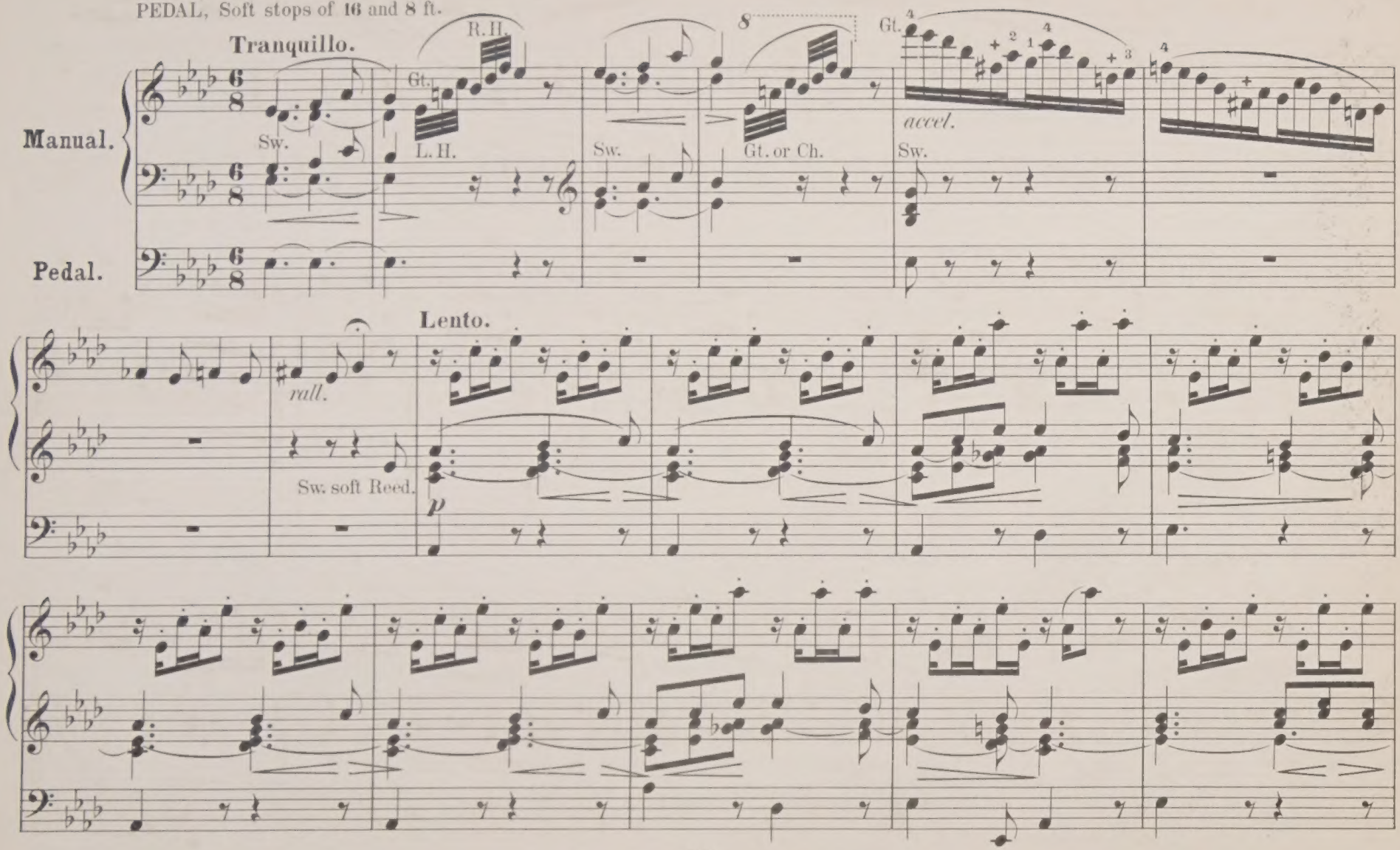


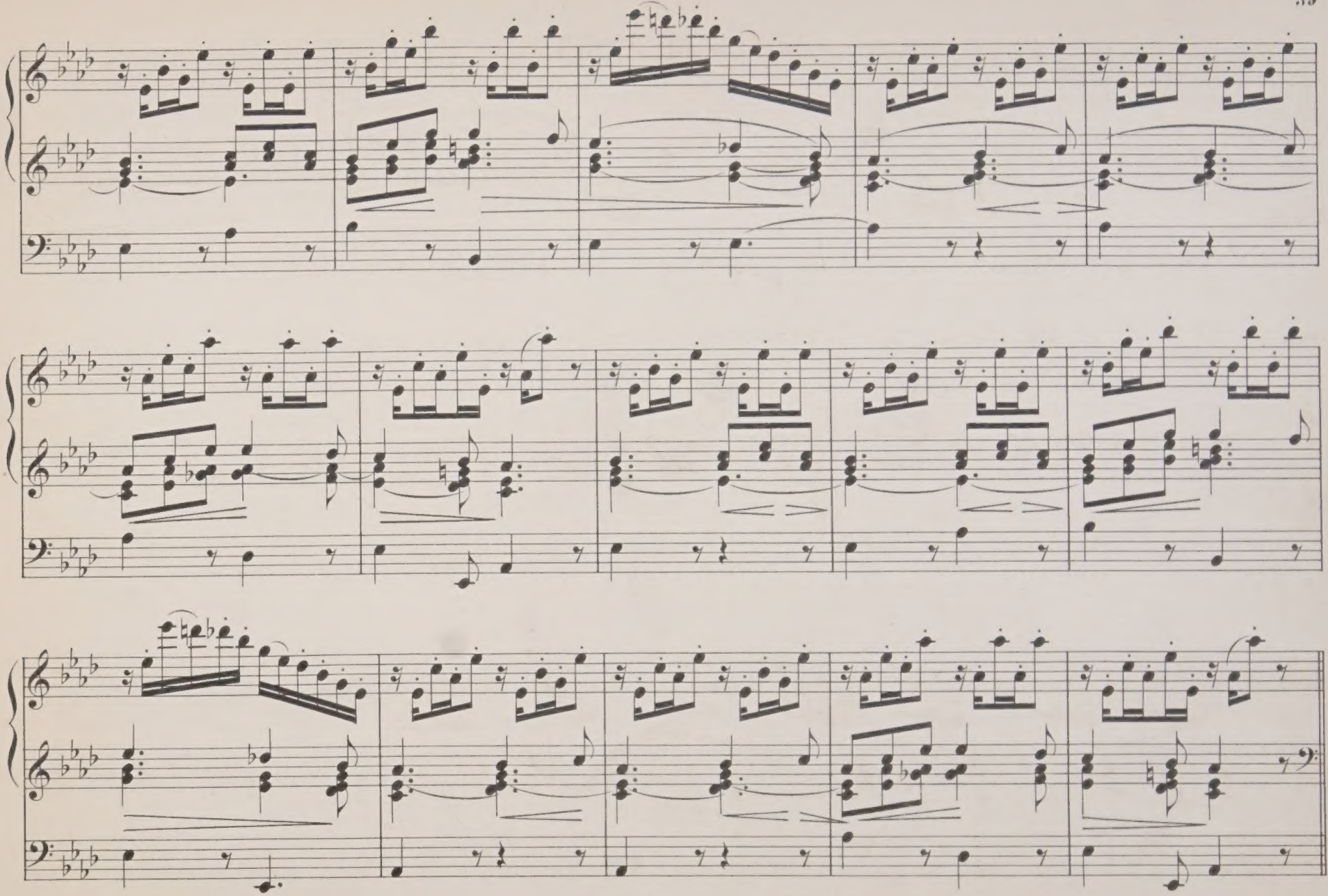


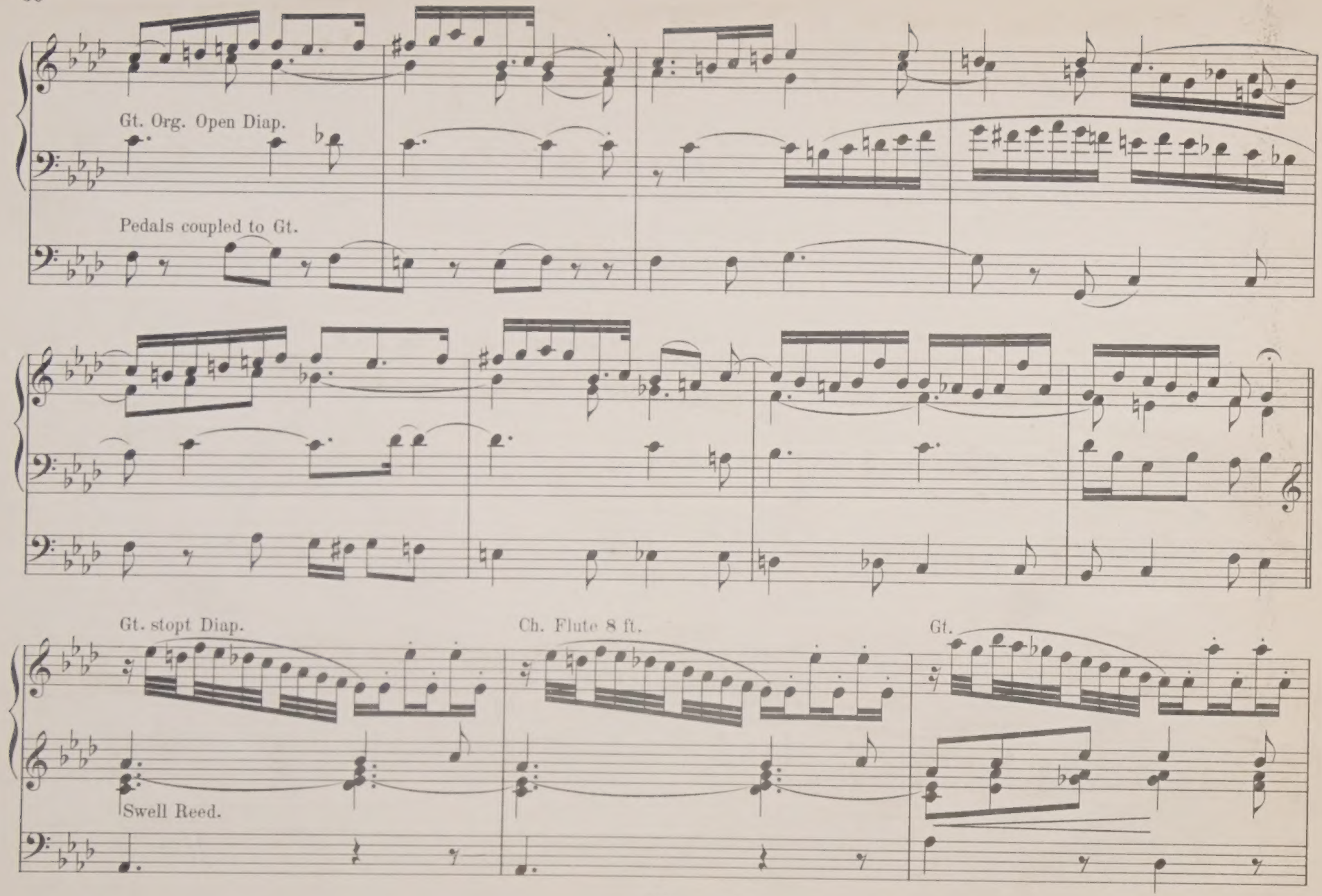
★ The solo may be varied according to the taste of the performer and the resources of the instrument.

Prepare Organ thus:
GREAT, Stopt Diapason 8 ft.
SWELL, Gamba or Reed 8 ft.
CHOIR, Flute 4 ft.
PEDAL, Soft stops of 16 and 8 ft.

CHORUS OF ANGELS.



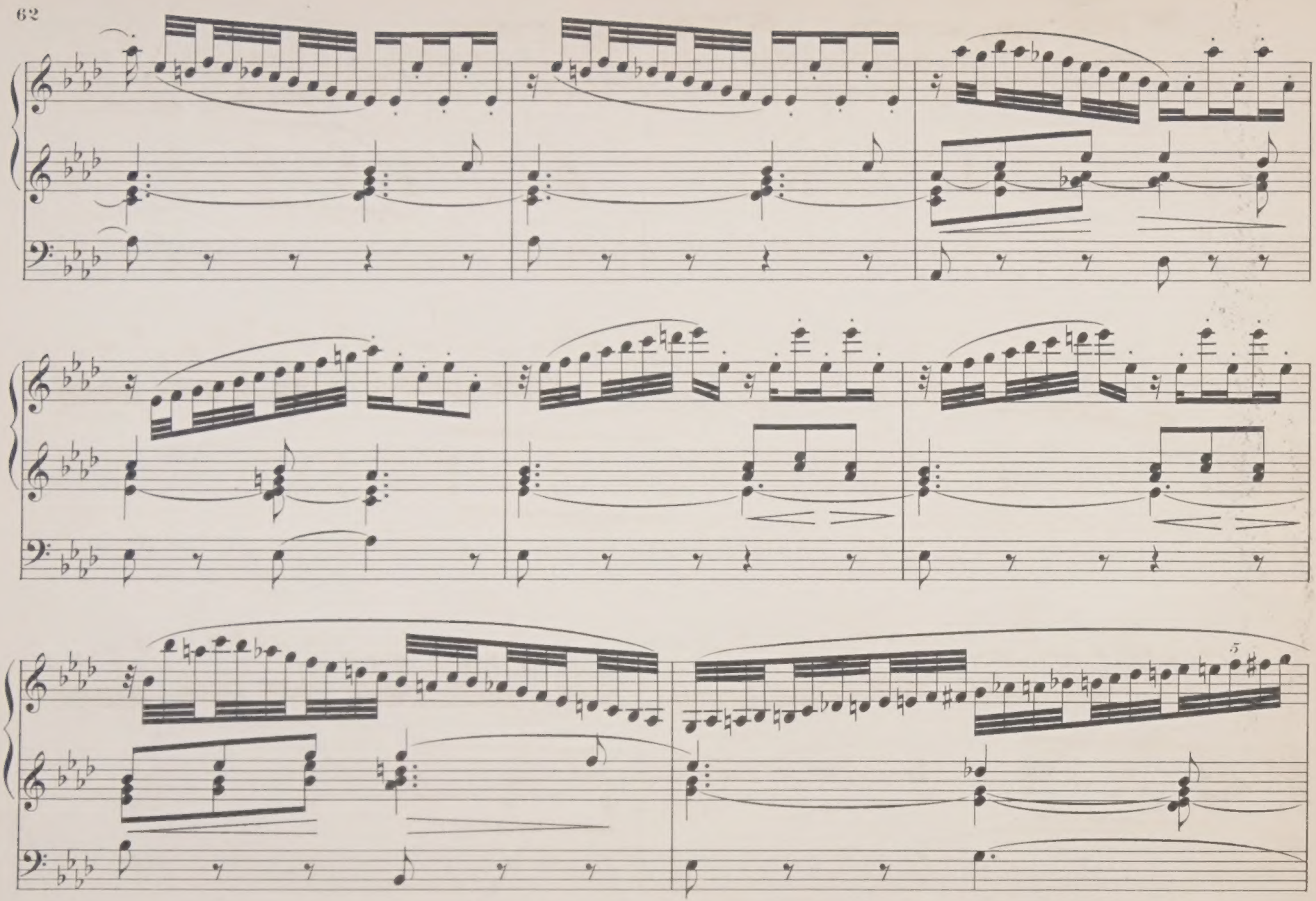


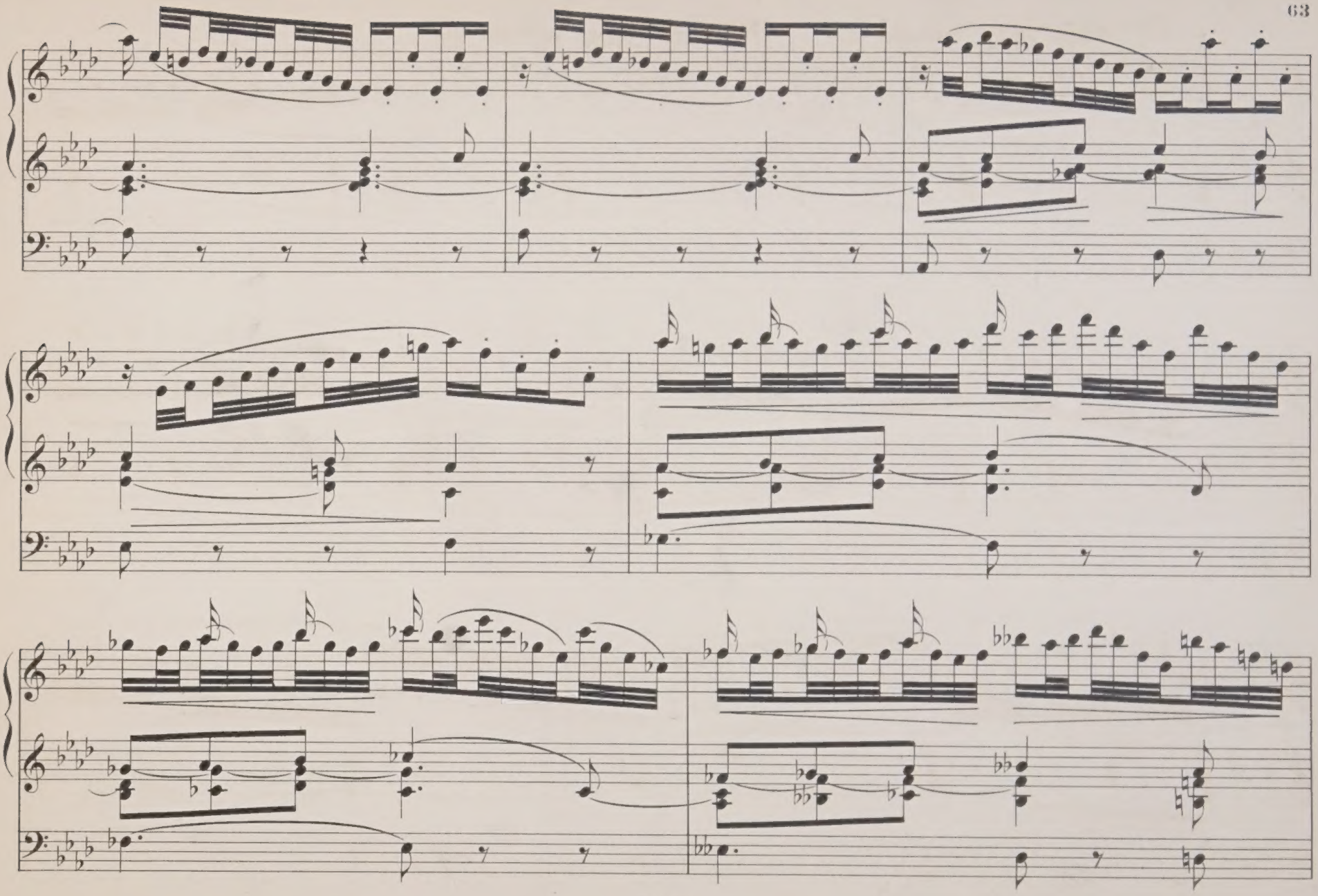

Gt. Org. Open Diap.
Pedals coupled to Gt.
Gt. stopt Diap.
Ch. Flute 8 ft.
Gt.
Swell Reed.

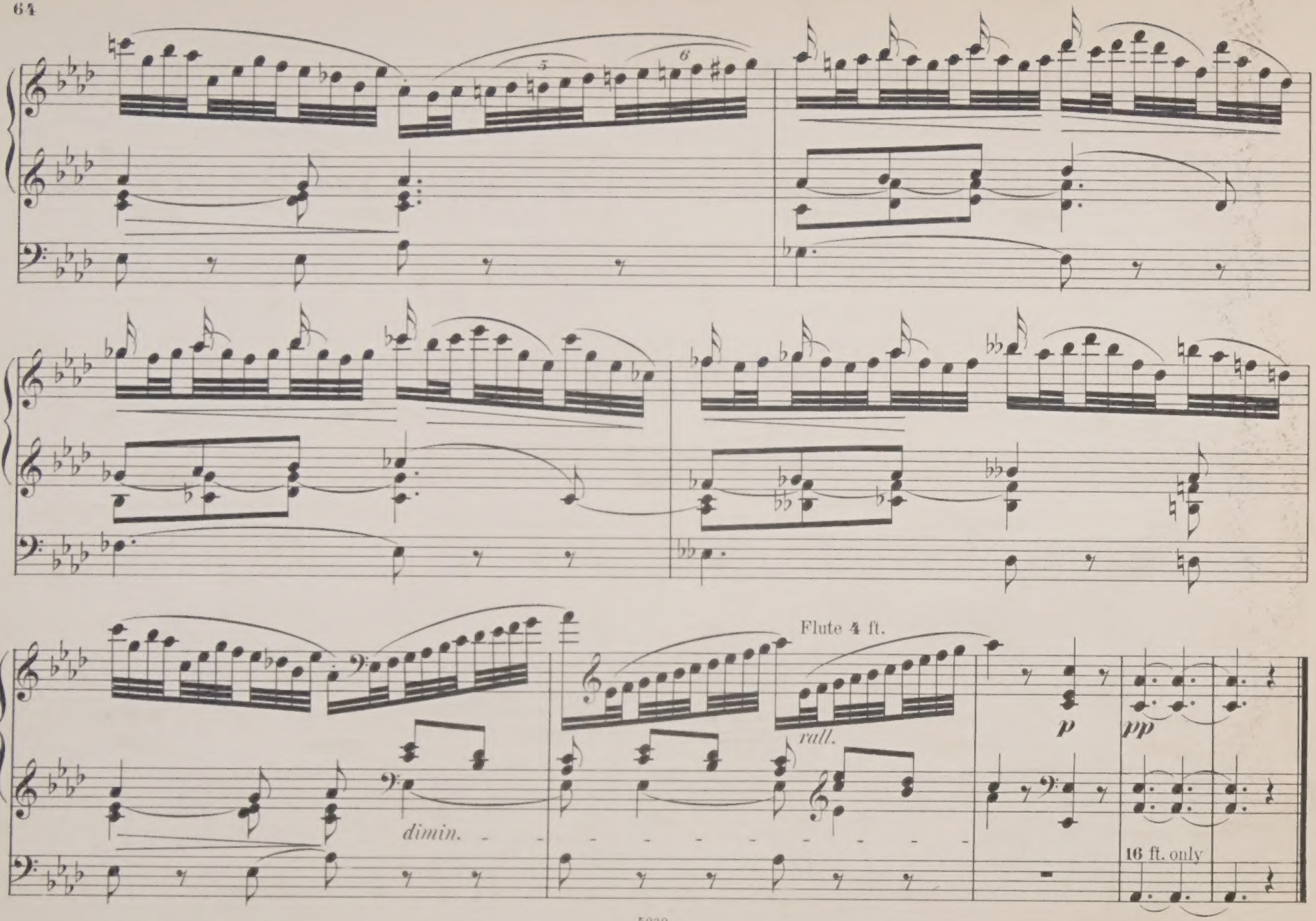
Ch.

Gt.

5






5
6
dimin.
Flute 4 ft.
rall.
p
pp
16 ft. only

FANTASIA in F.

Andante grazioso.

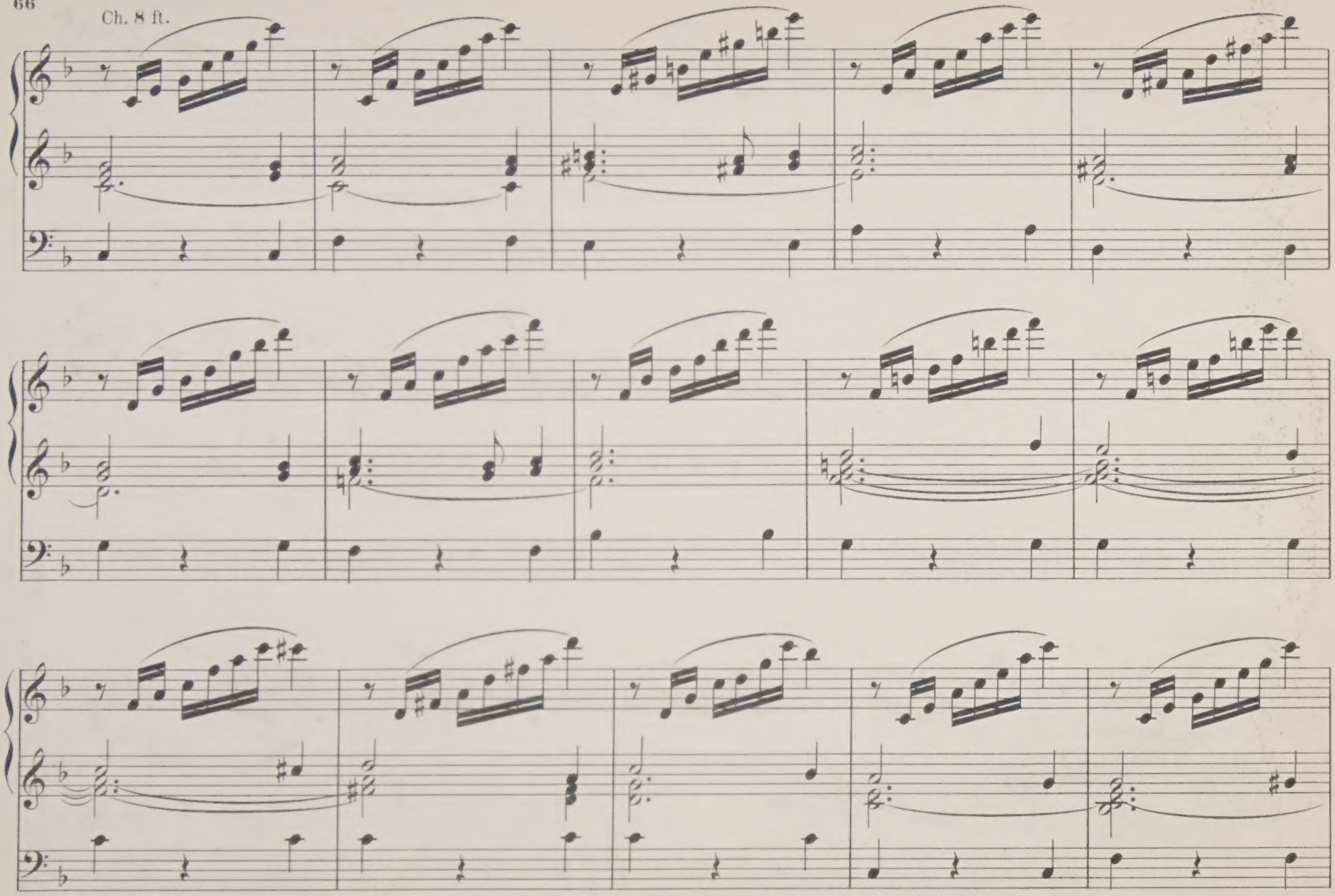
Gt. Stopt Diap.

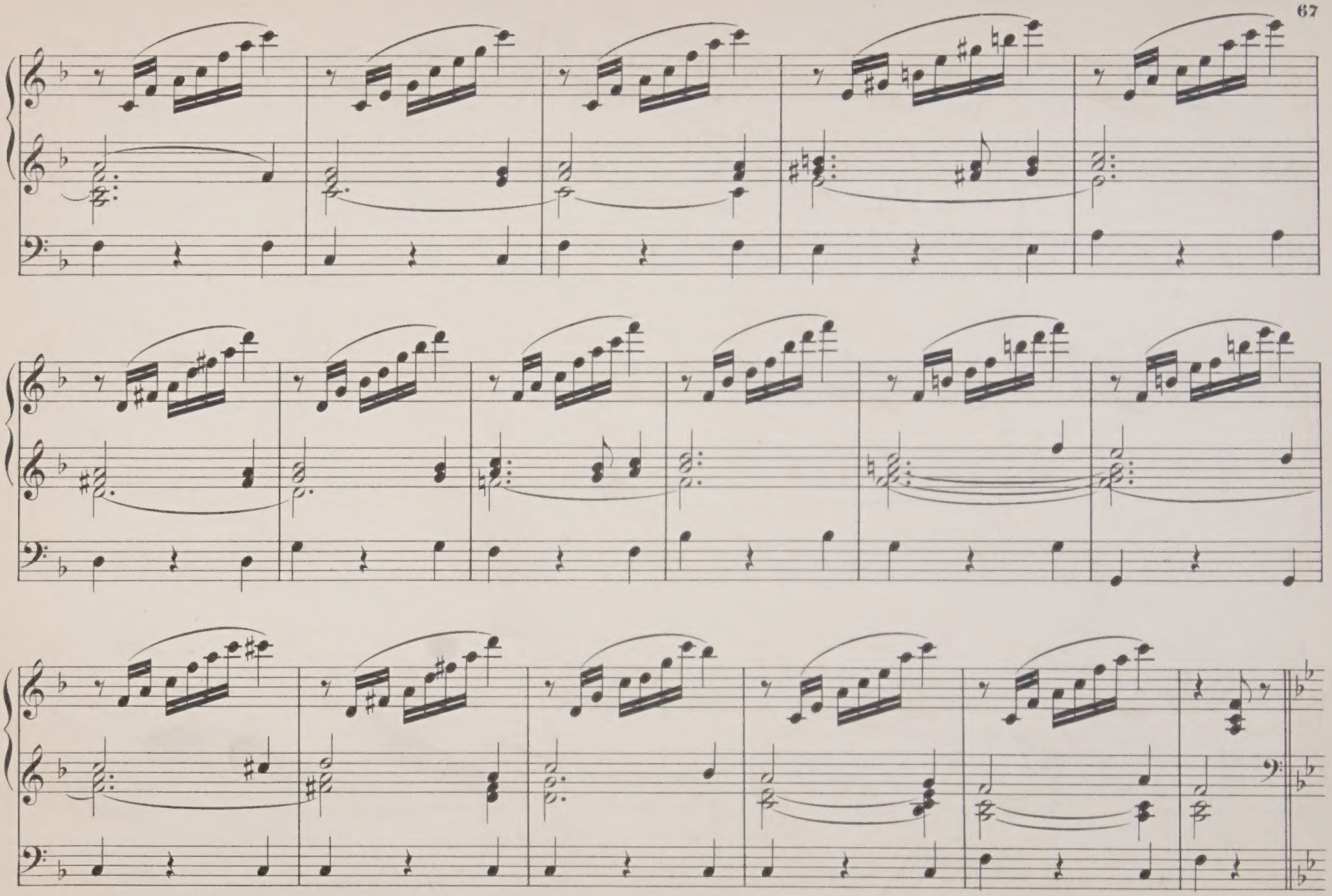
Manual.

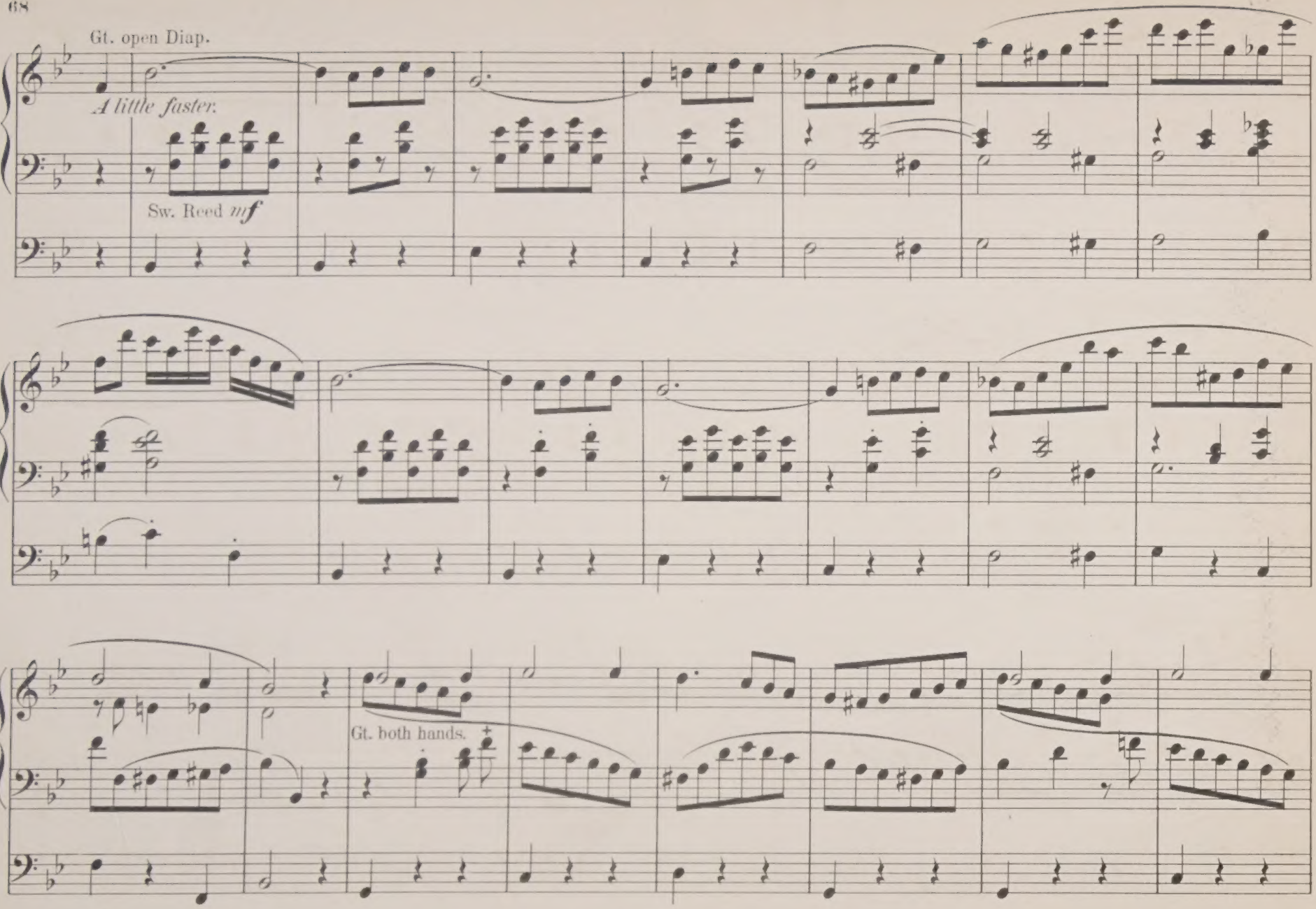
Vox Humana or Hautboy Sw.

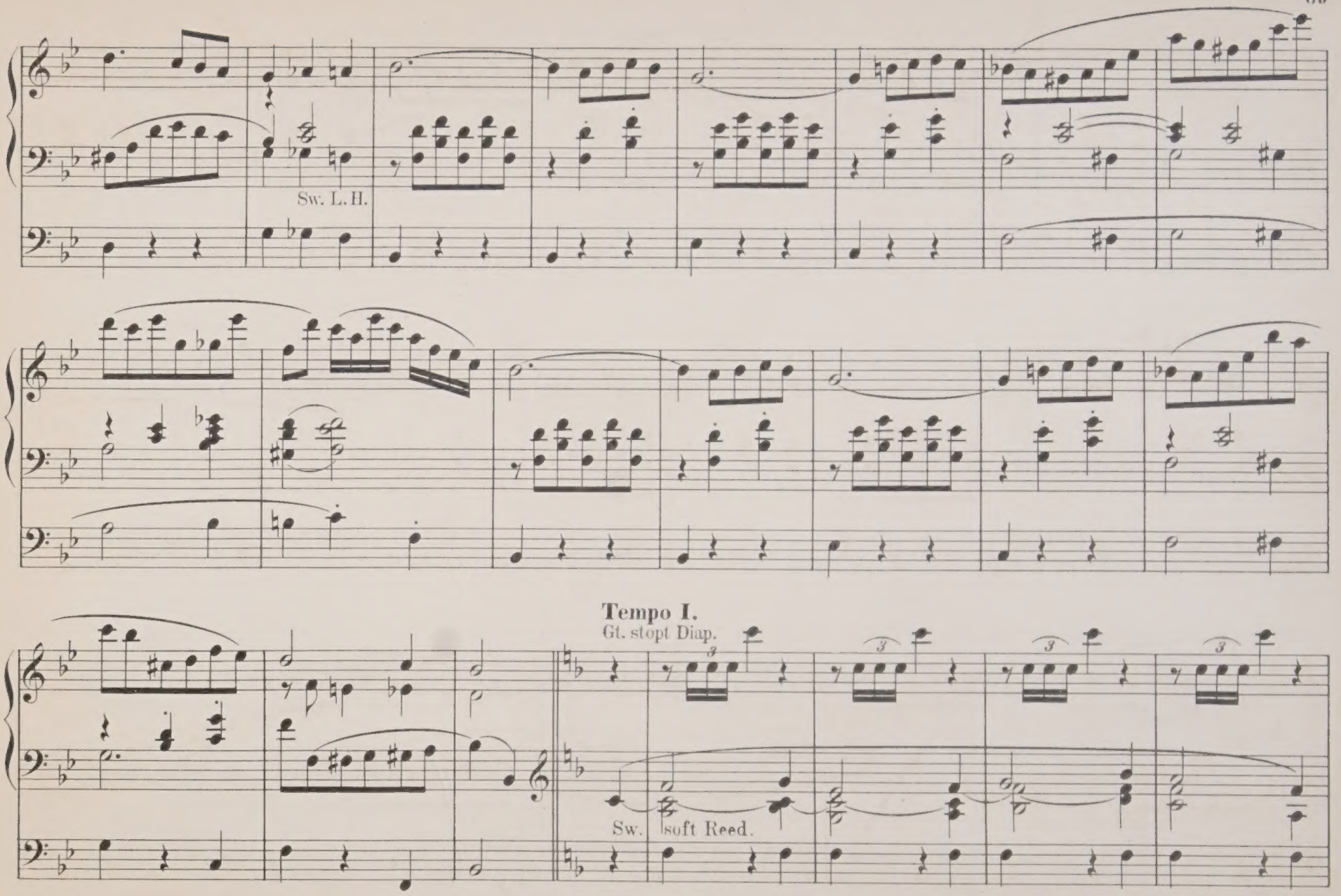
Pedal.

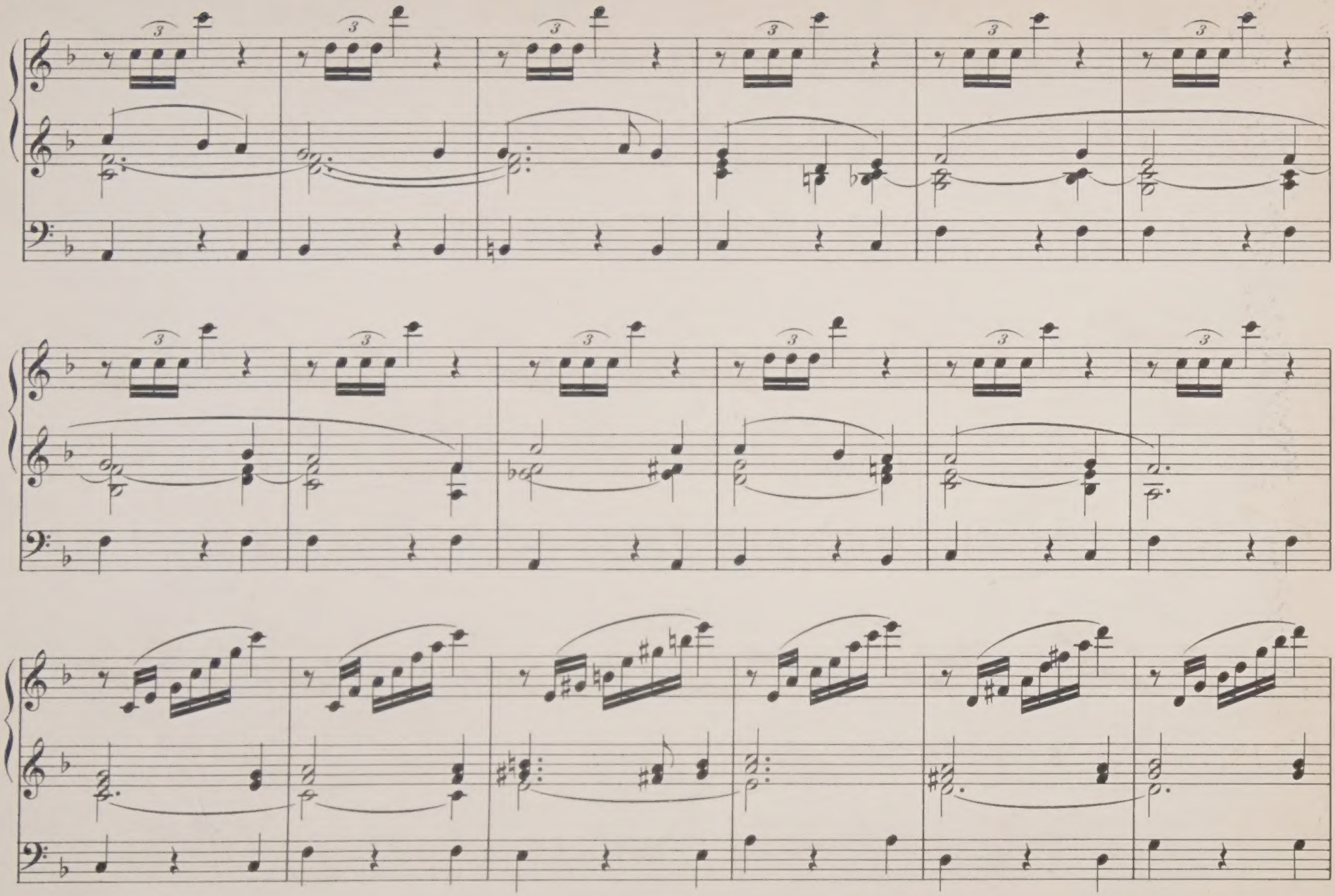
Soft 8 and 16 ft.

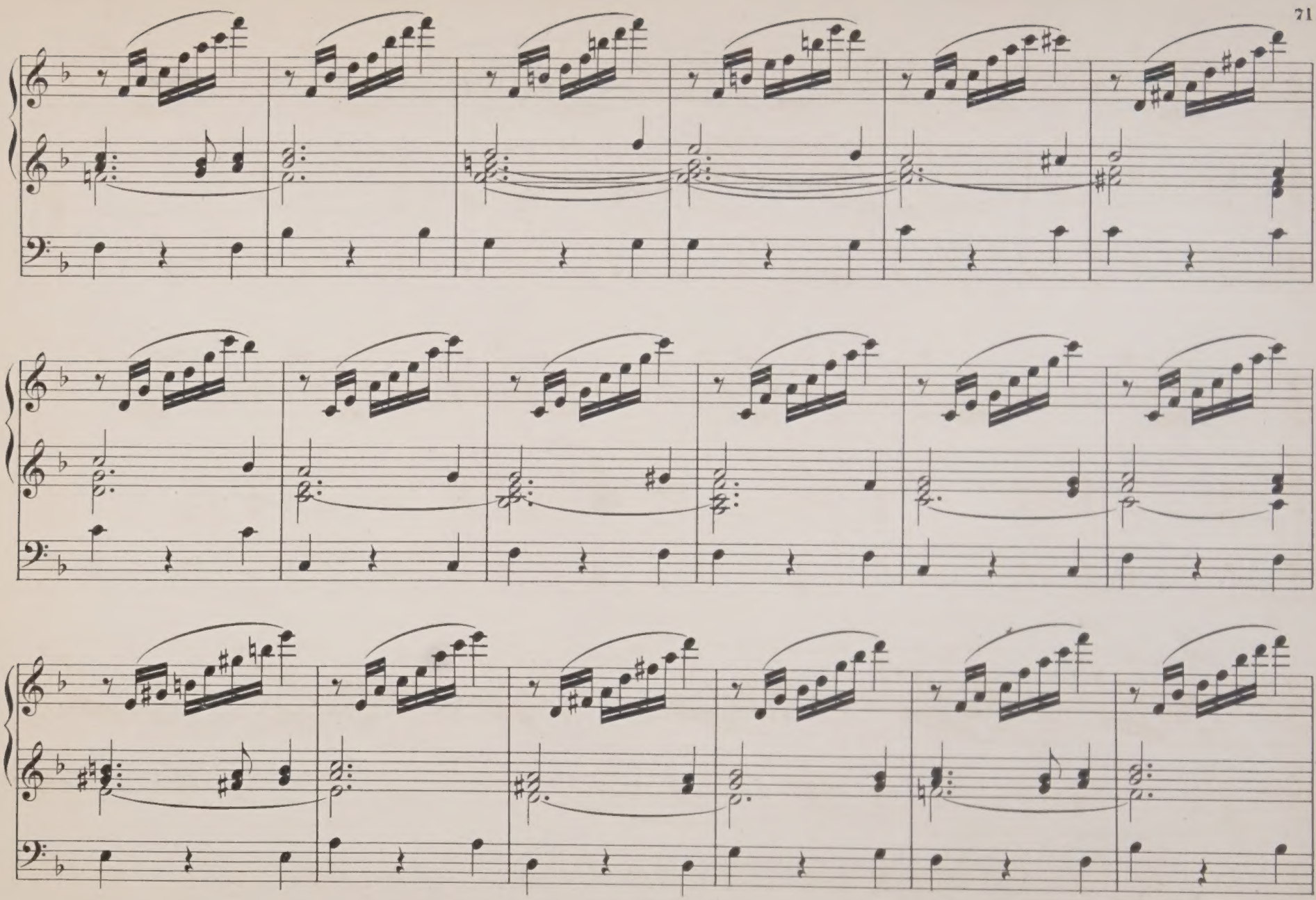

Ch. 8 ft.

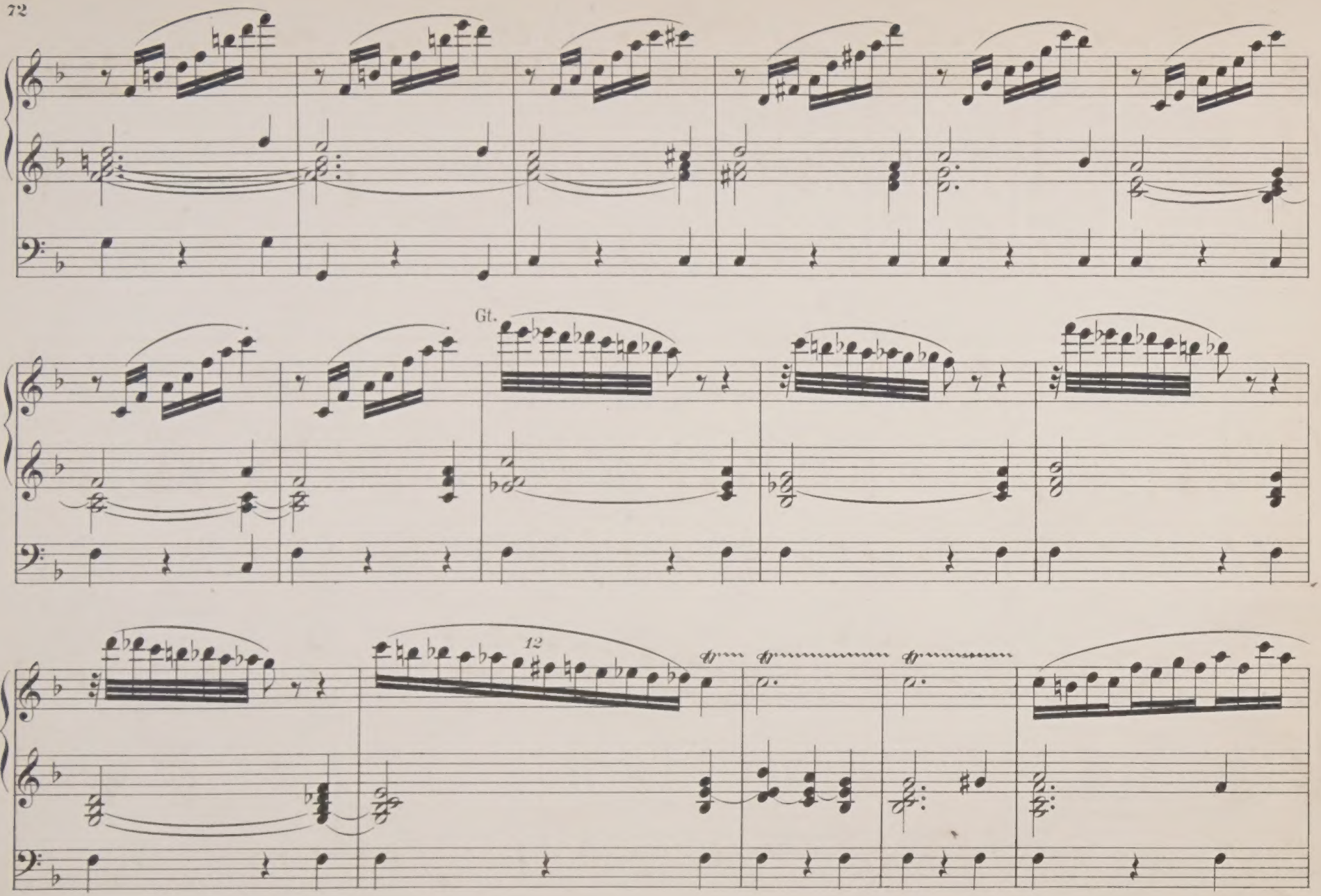


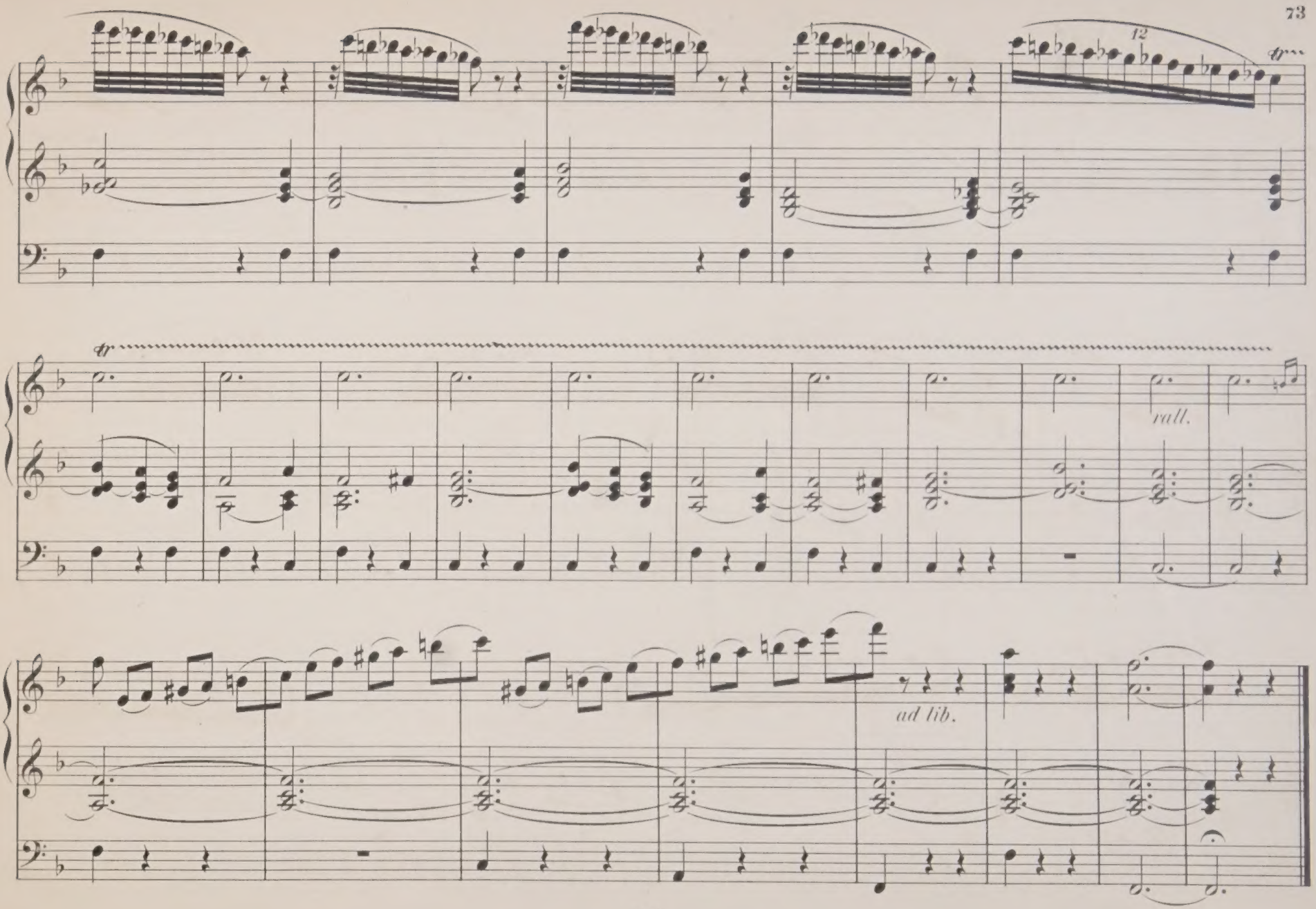

Gt. open Diap.
A little faster.
Sw. Reed mf
Gt. both hands.


Sw. L. H.
Tempo I.
Gt. stopt Diap.
Sw. soft Reed.

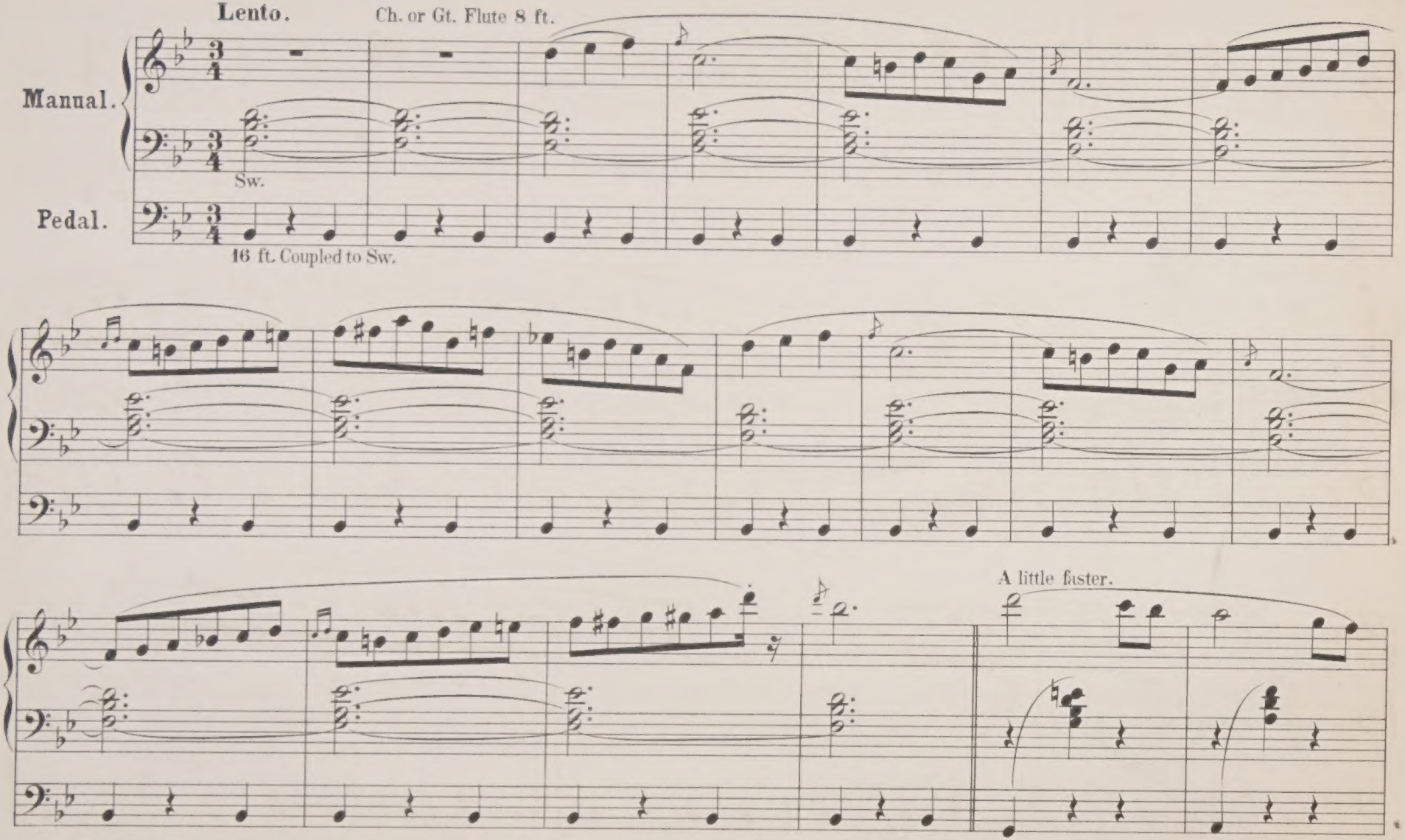


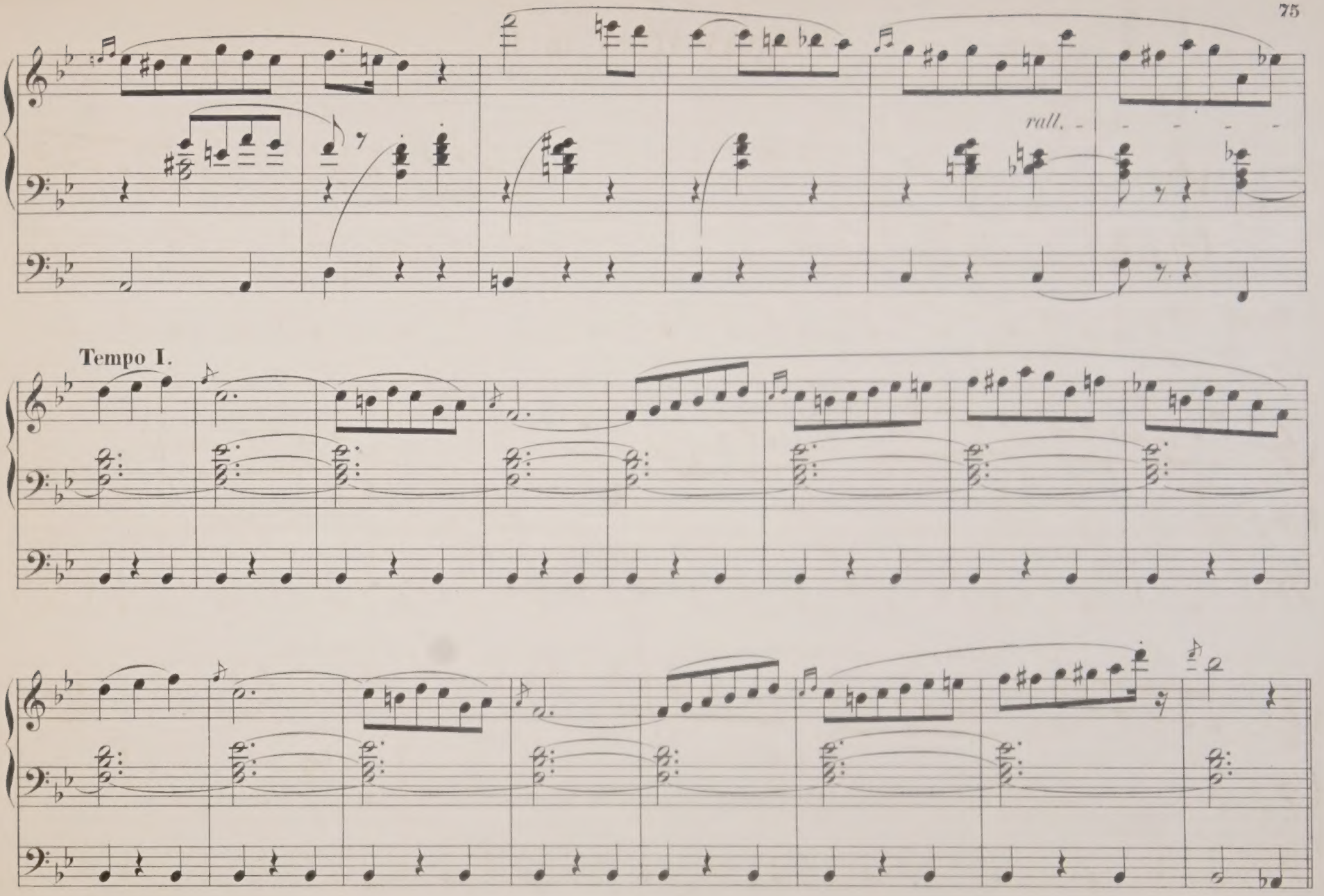


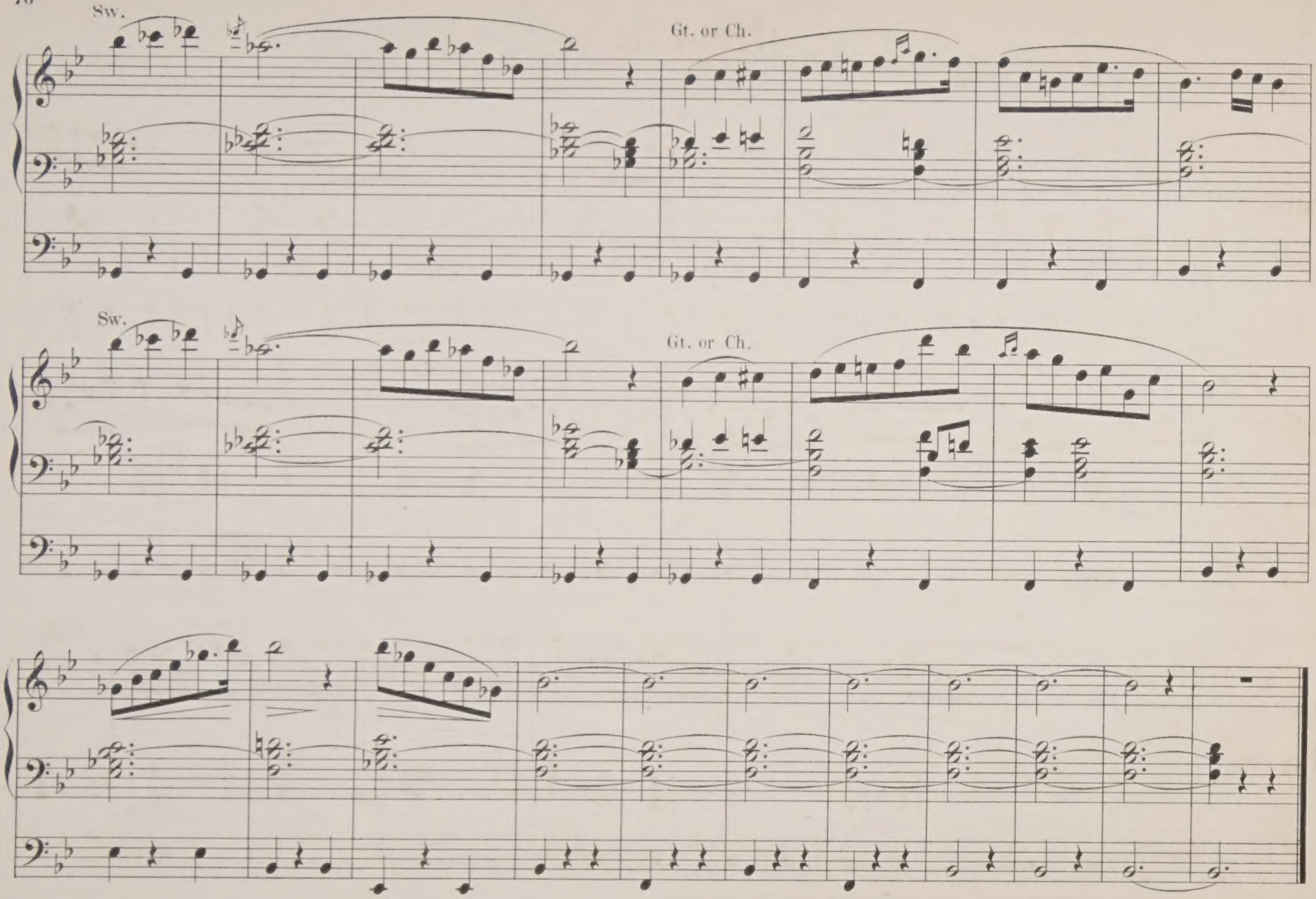

Gt.
12


12
tr
tr
rall.
ad lib.

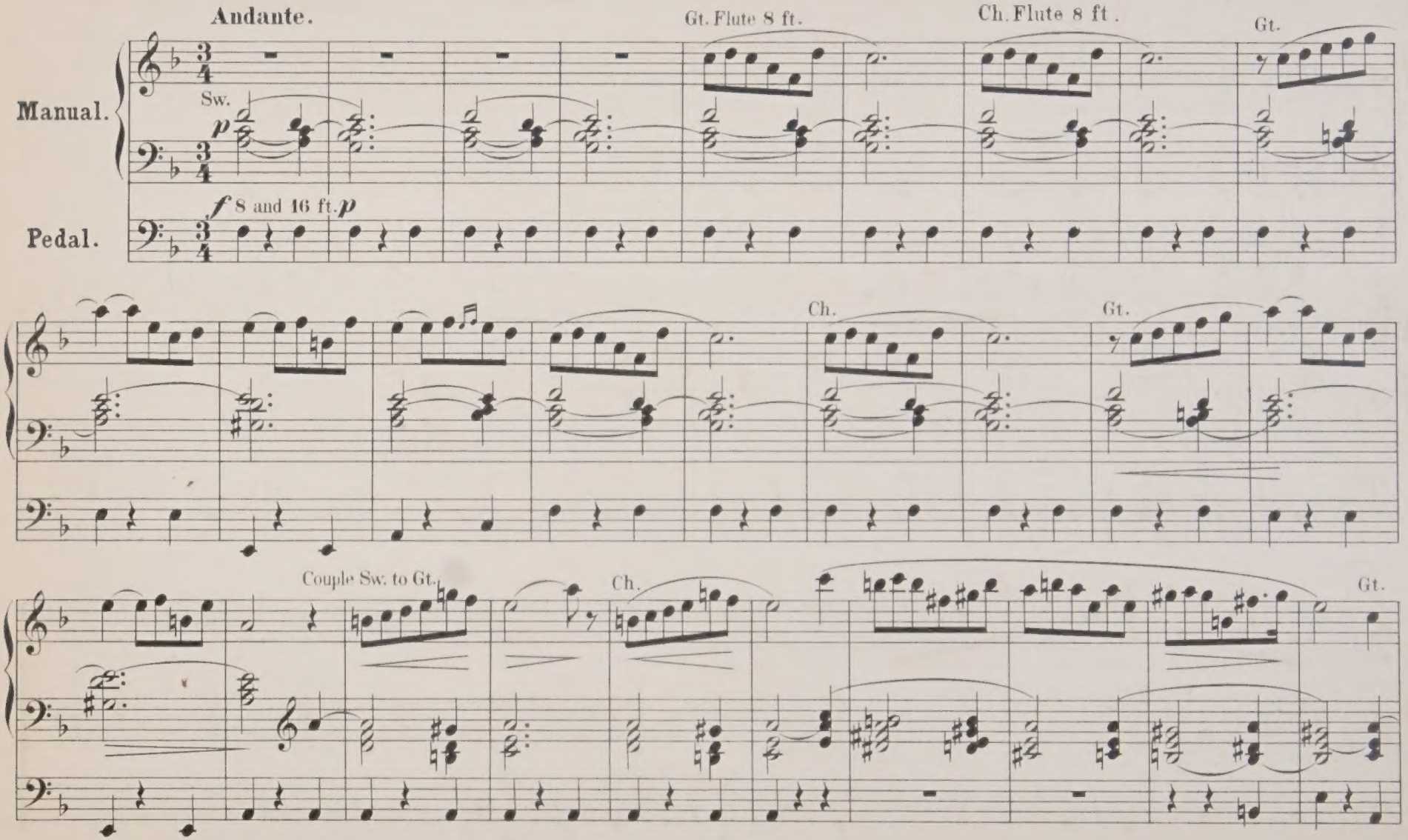
IMPROVISATION in B♭



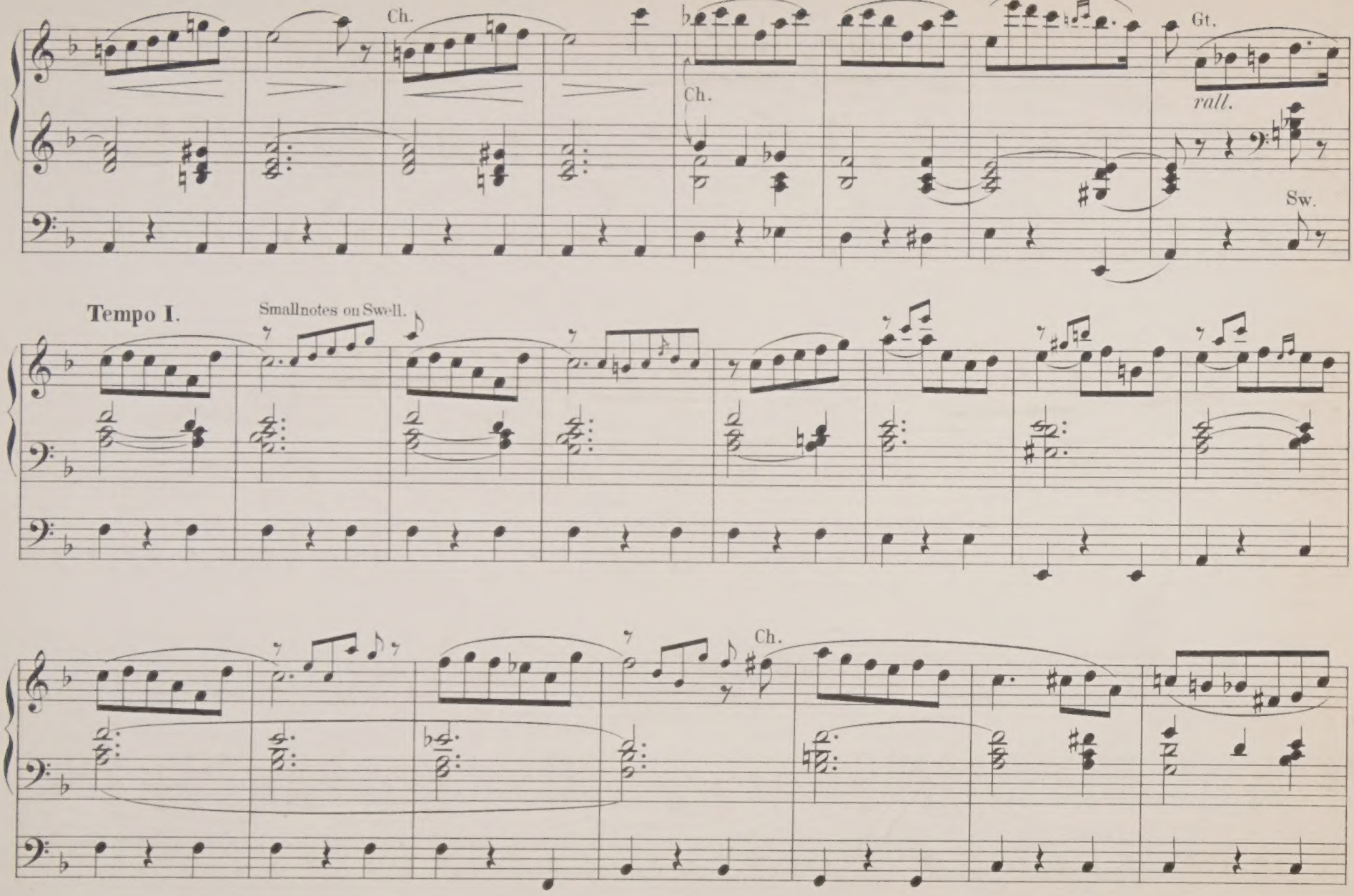

rall.
Tempo I.

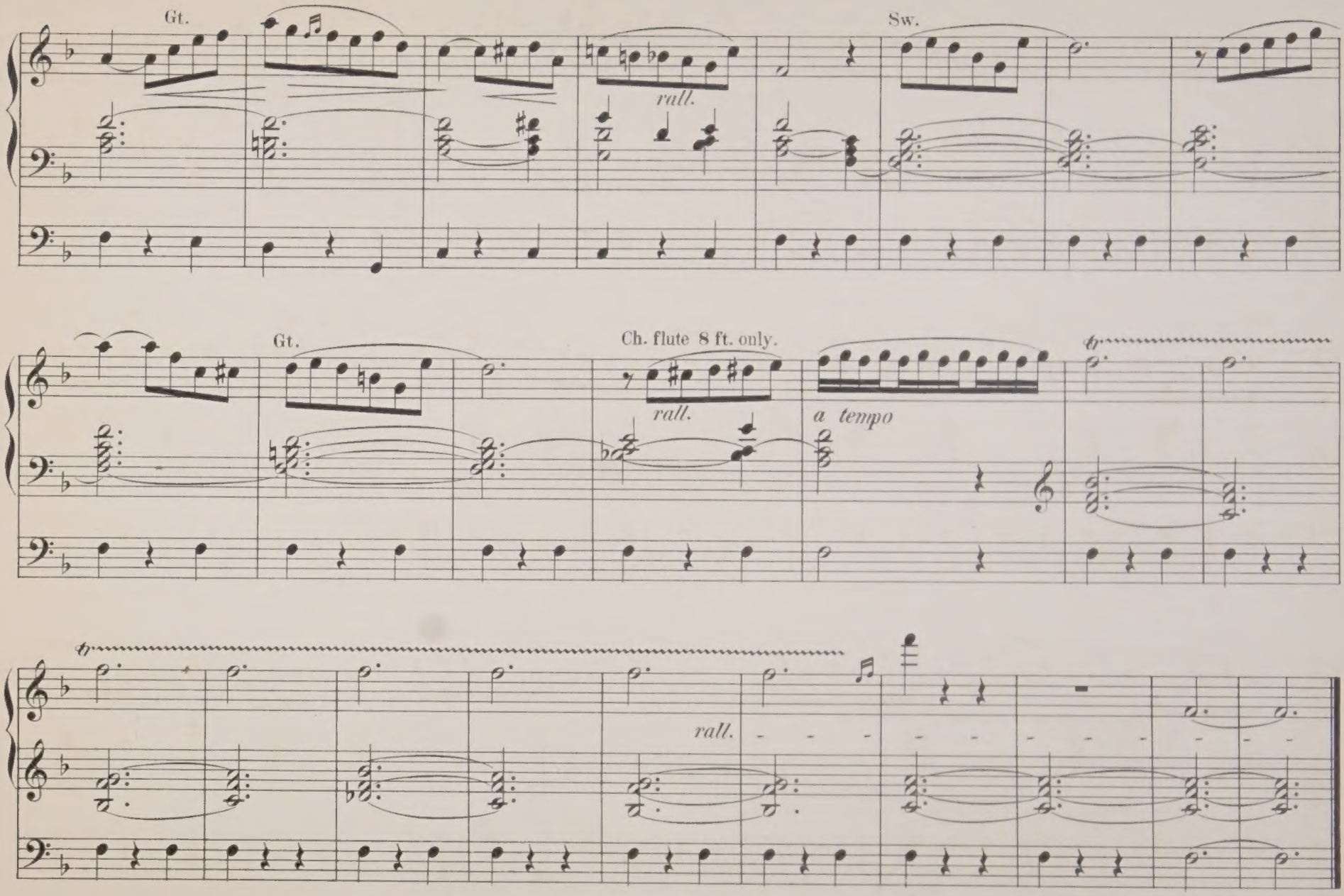

Sw.
Gt. or Ch.
Sw.
Gt. or Ch.

MELODY in F.



The stops may be varied (especially for the solo) at the discretion of the performer.


Ch.
Ch.
Gt.
rall.
Sw.
Tempo I.
Smallnotes on Swell.
Ch.


Gt.
Sw.
rall.
Gt.
Ch. flute 8 ft. only.
rall.
a tempo
rall.

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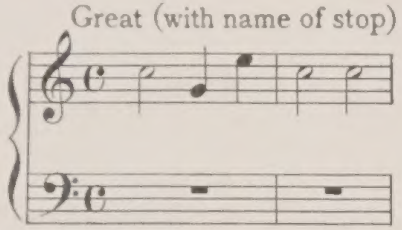
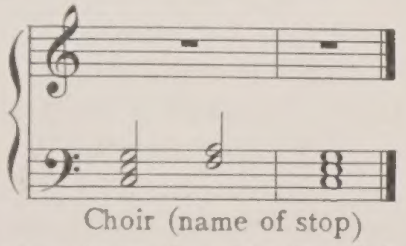
THE effect of Modern Organ Music depends to a great extent on the manner in which the various stops are combined. It would be impossible for the composer to give more than the most general directions in this respect, owing to the unsettled state of opinions with regard to the composition of an organ in this country and consequently the numberless types of instruments which exist, no two of which resemble each other sufficiently to allow of being handled in exactly the same way. The selection of the actual stops and their effective combination must therefore be left to the discretion and good taste of each individual Organist. The following table will, however, enable any Organist who knows his own particular instrument to obtain more or less the effects desired by the composer, the same system of registering being adopted in all his organ works.

1. When the name of a stop appears over the upper stave, thus



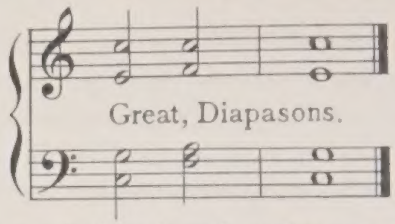
it signifies that the notes written on the upper stave are to be played by the right hand on the row of keys and with the stops indicated.

2. When the name of a stop appears under the second stave, thus



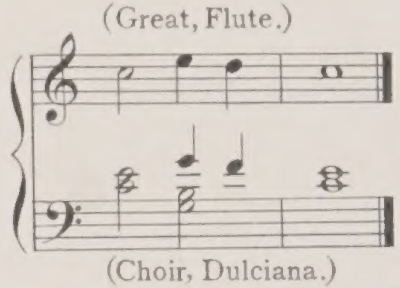
it signifies that the notes written on the lower stave are to be played by the left hand on the row of keys and with the stops indicated.

3. When the name of a stop appears between the first and second stave, thus



it signifies that the notes written on both staves are to be played on the one manual indicated.

4. When the name of one stop (or combination) belonging to one clavier appears over the upper line and the name of another stop (or combination) appears under the second line, thus

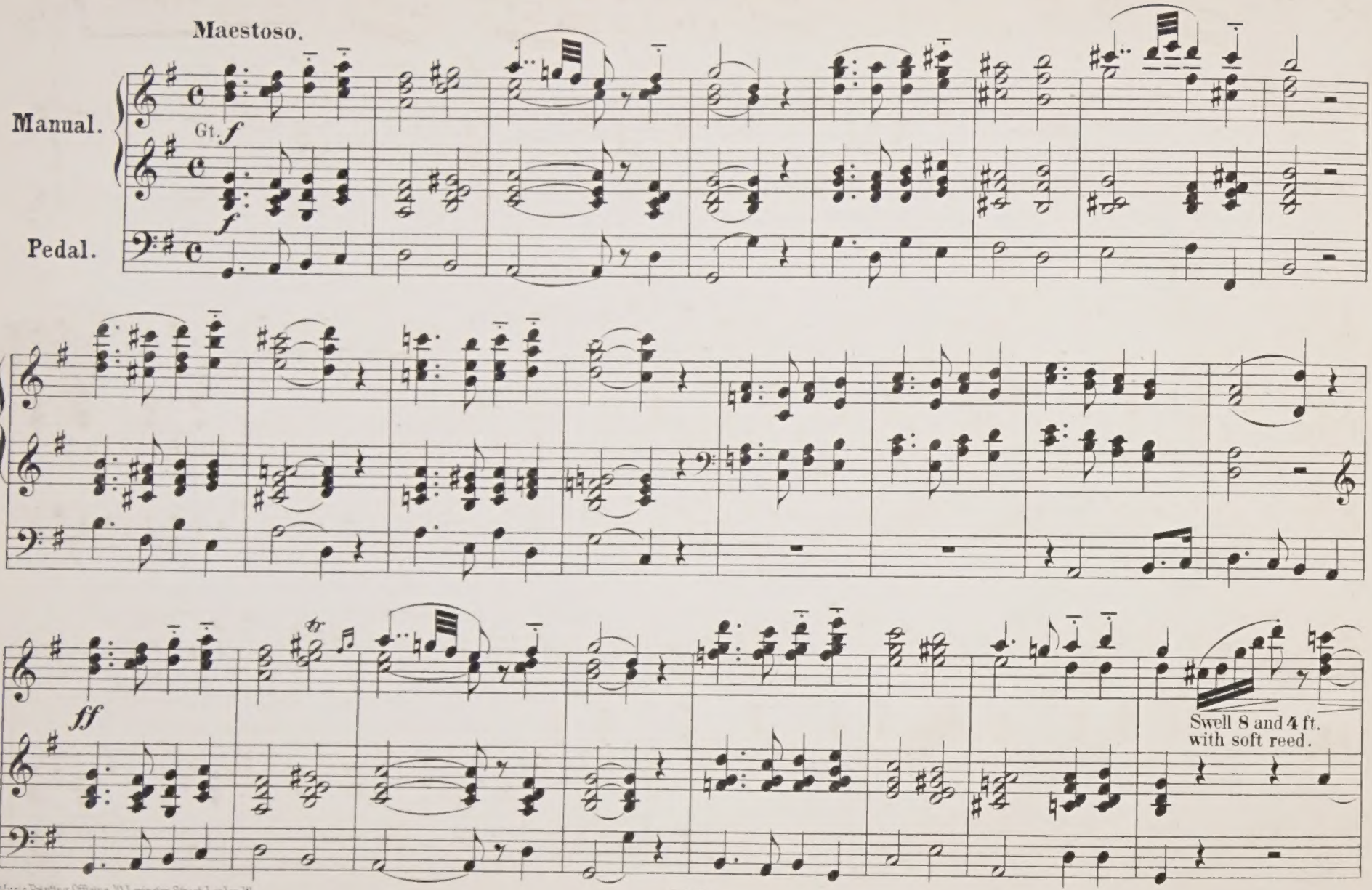


it signifies that the notes written on the upper stave are to be played on the Great Organ (Flute) while the notes written on the lower stave are to be played on the Choir (Dulciana.)

The directions with regard to the pedals require no explanation. The composer, however, requests that the pedals may not be used unless when written on the third stave. The effect of the Marches contained in the present volume likewise greatly depends on the tempo at which they are taken. Experience show that the general tendency is to play them (and other organ pieces of the composer) much too fast.

The present Marches are (with few exceptions) "Procession Marches" and not "Quick steps." It is the composer's request therefore that they be played in a dignified and stately manner giving every note (semiquavers included) its full length, at the same time paying attention to the various marks of expression and phrasing.

GRAND OFFERTOIRE in G.



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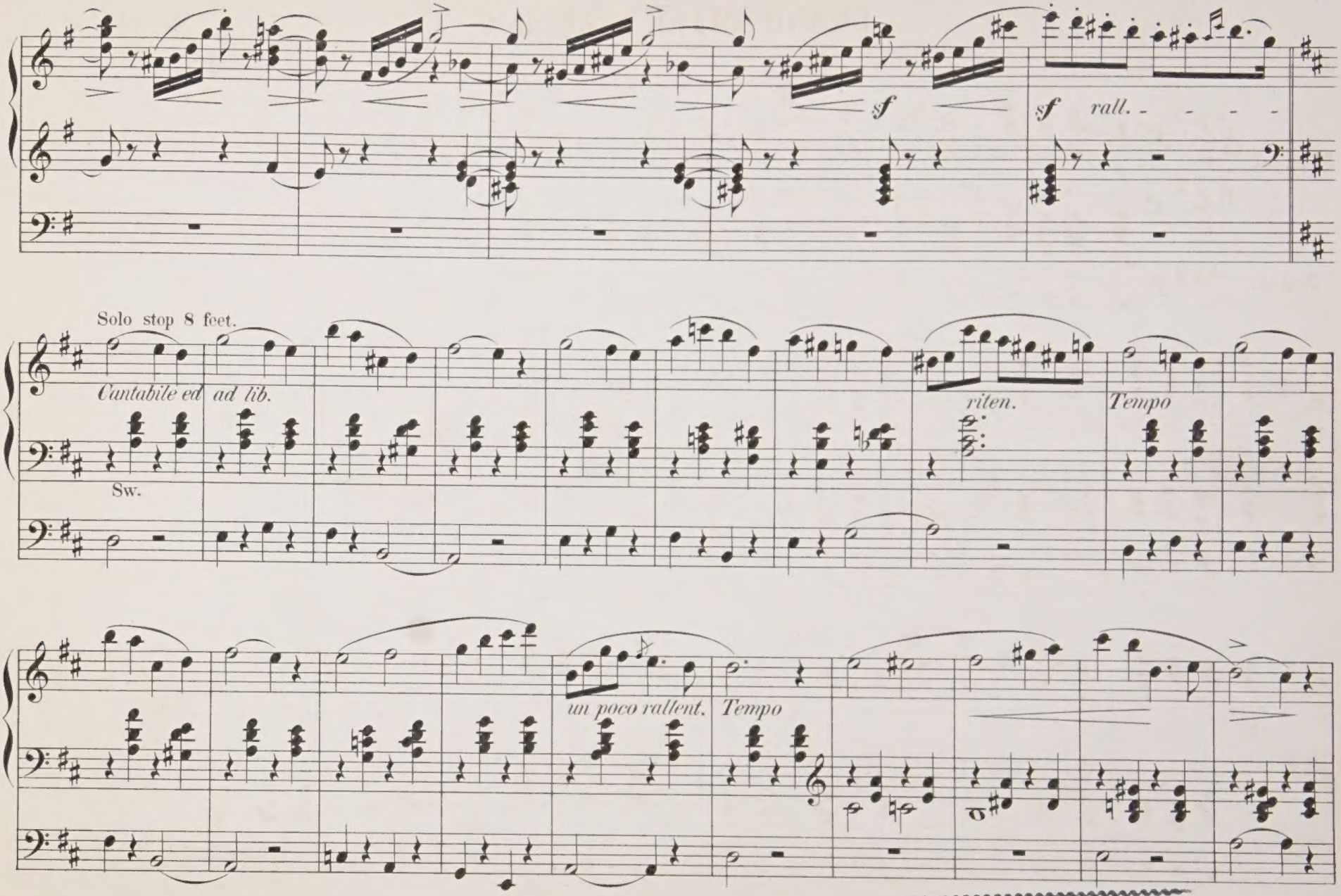

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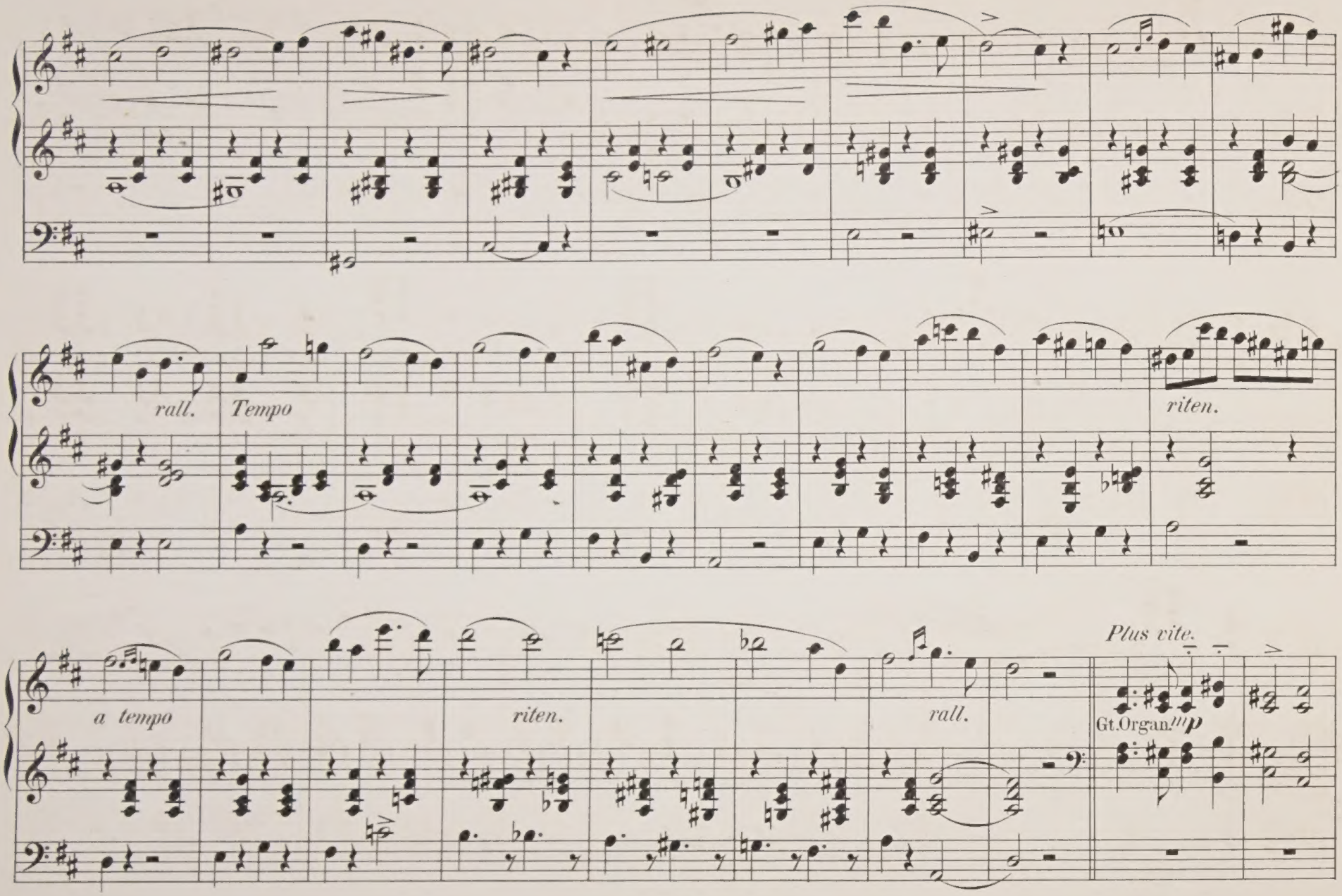
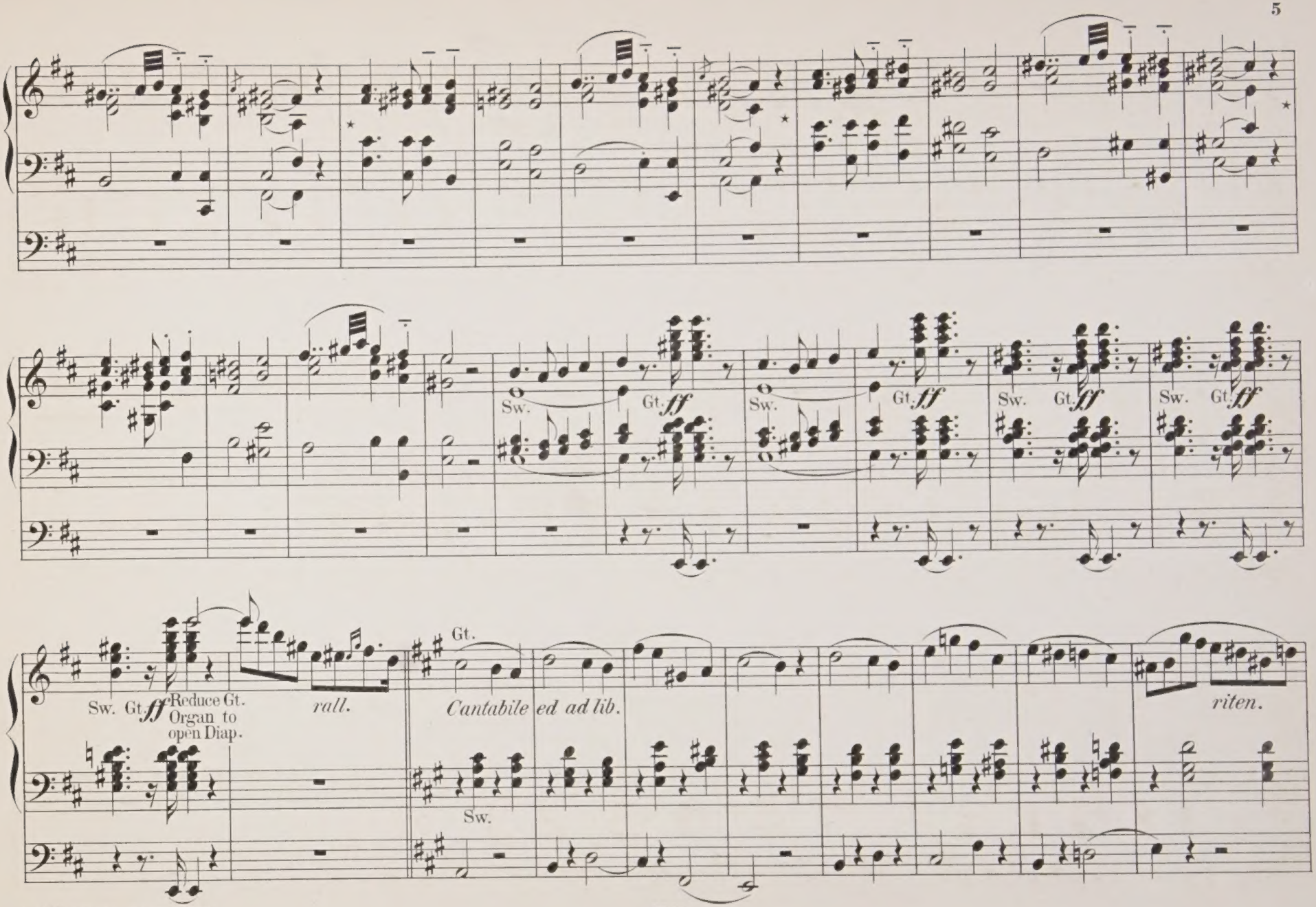
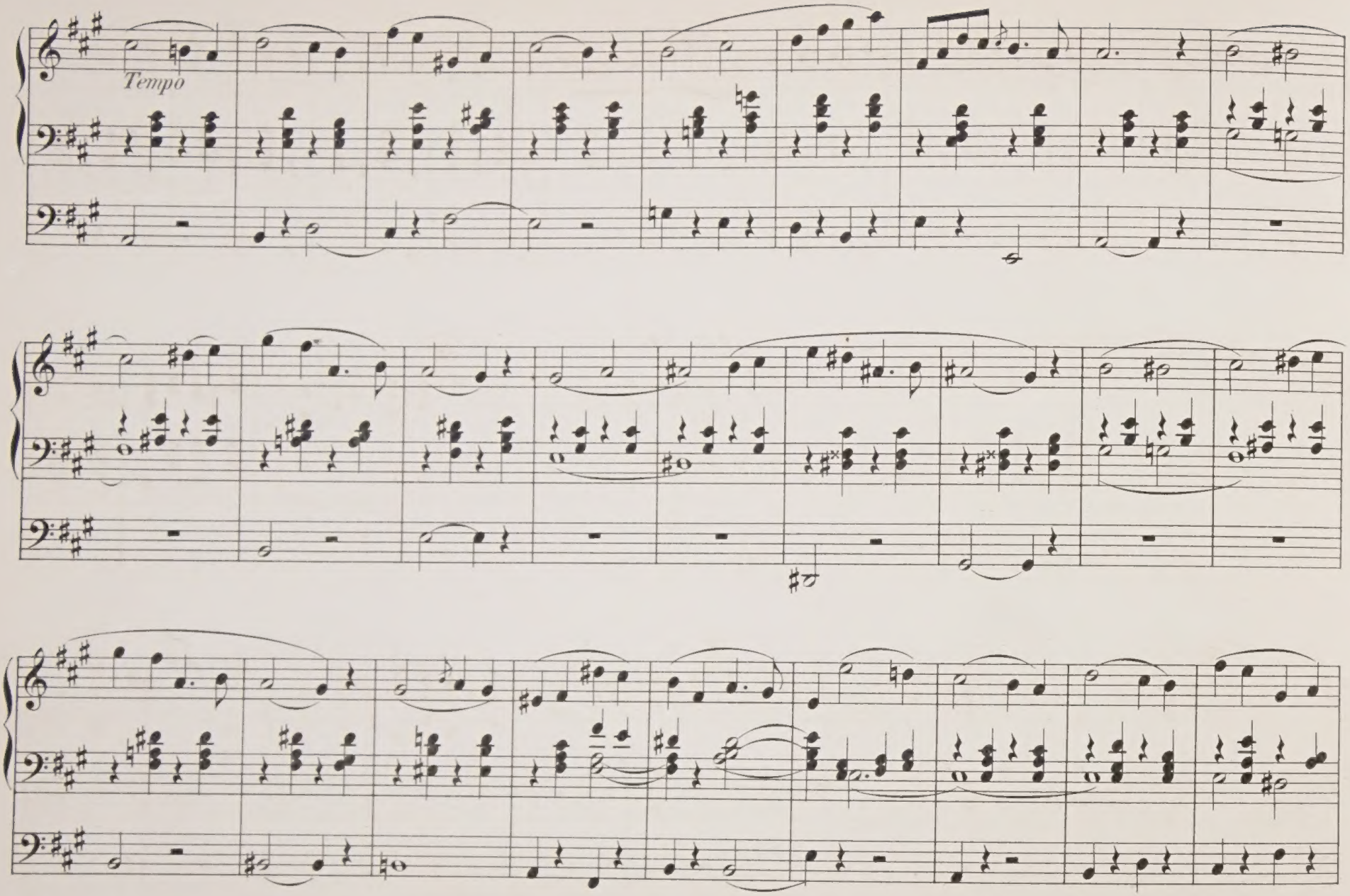
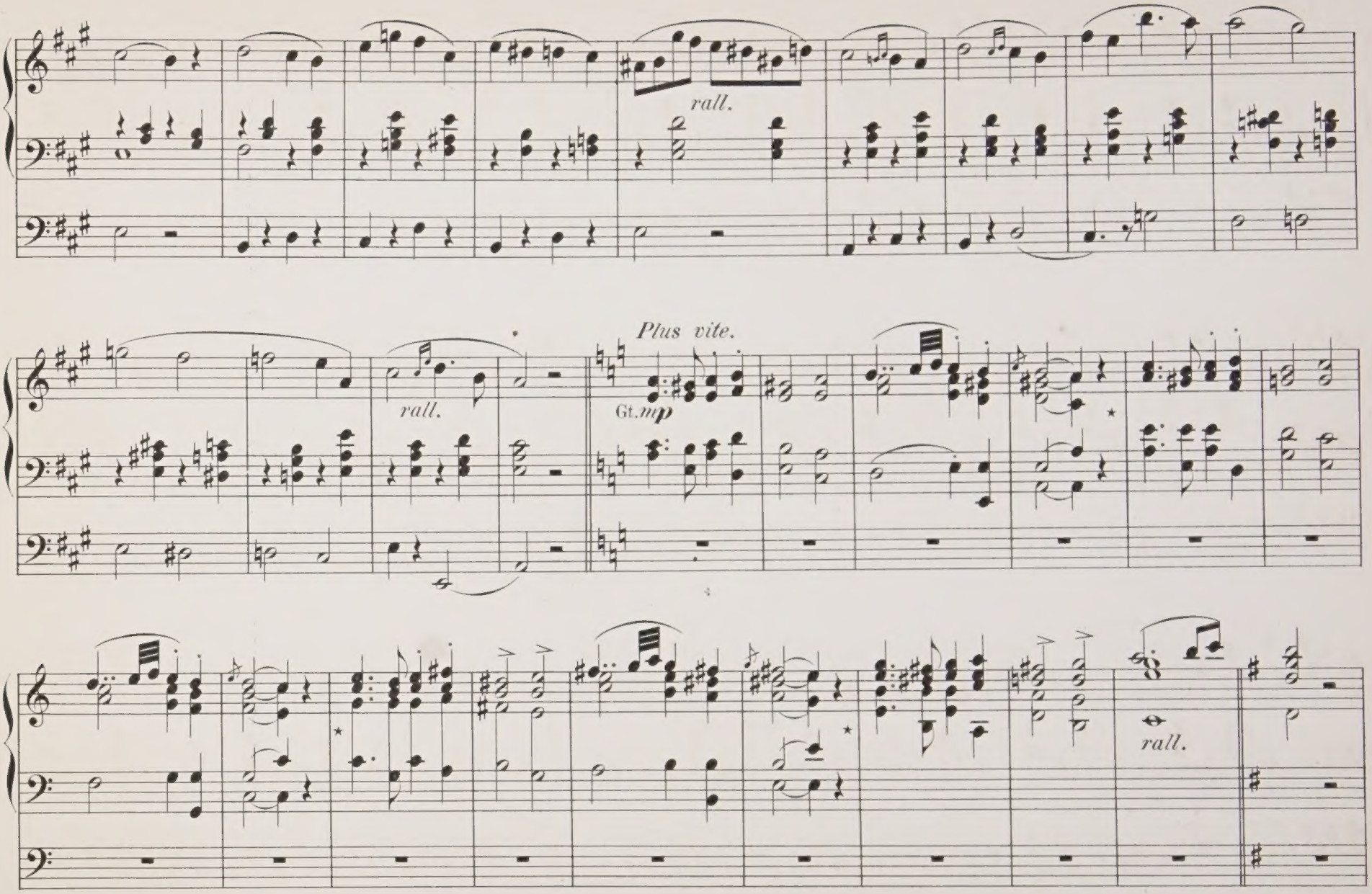

rall.
Tempo
riten.
a tempo
riten.
rall.
Plus vite.
Gt.Organ.
mp

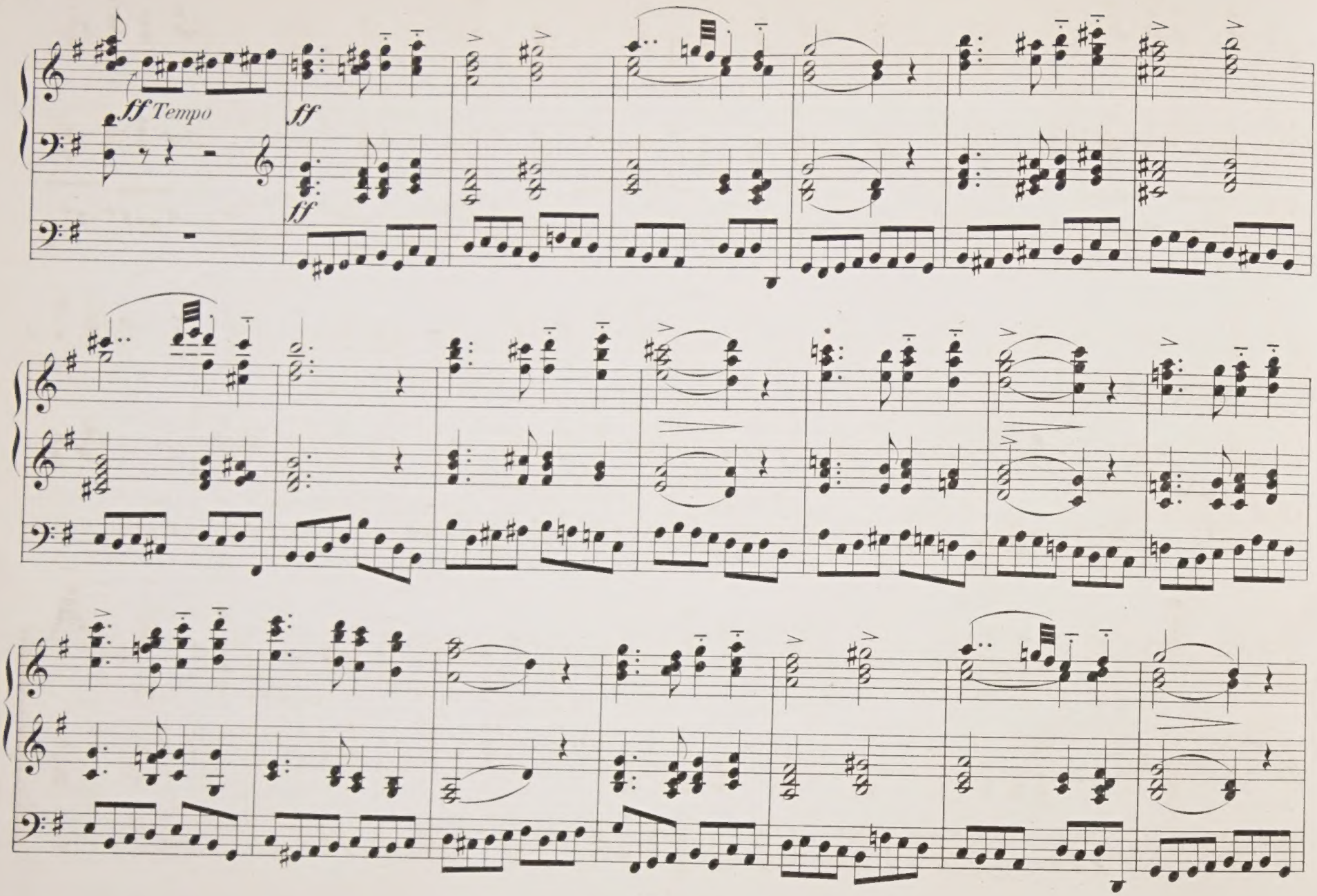


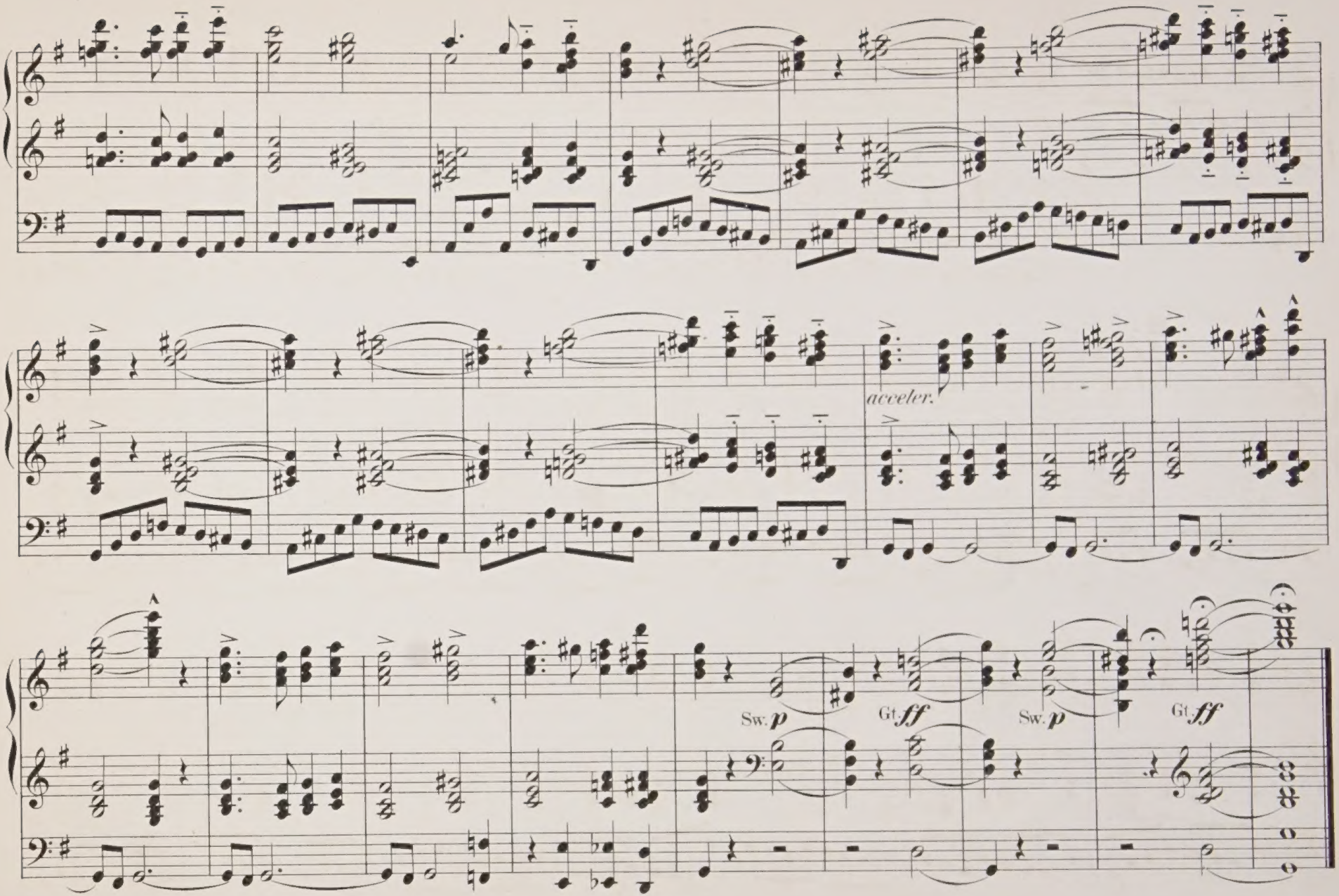
★ Add one or more stops.


Tempo

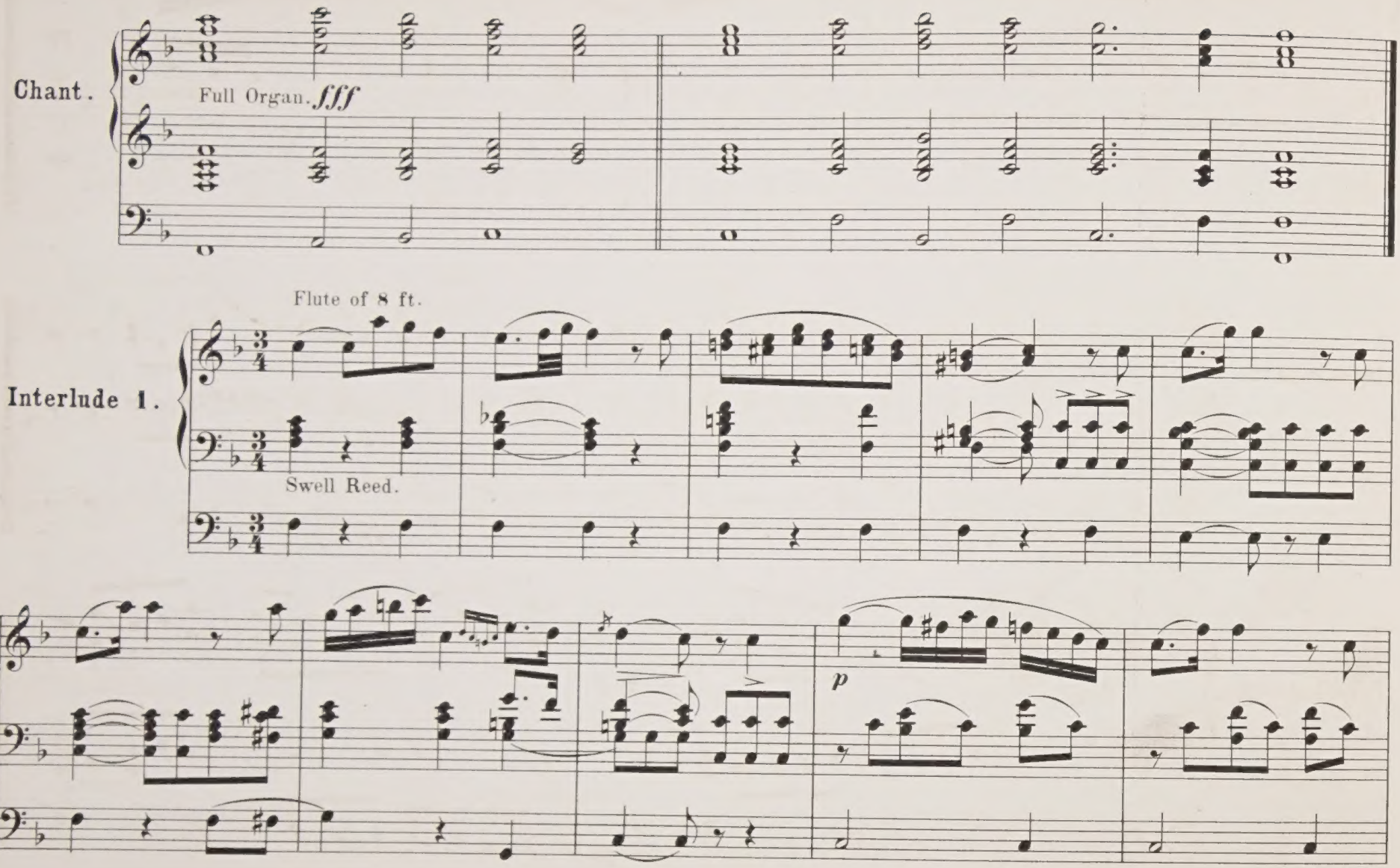


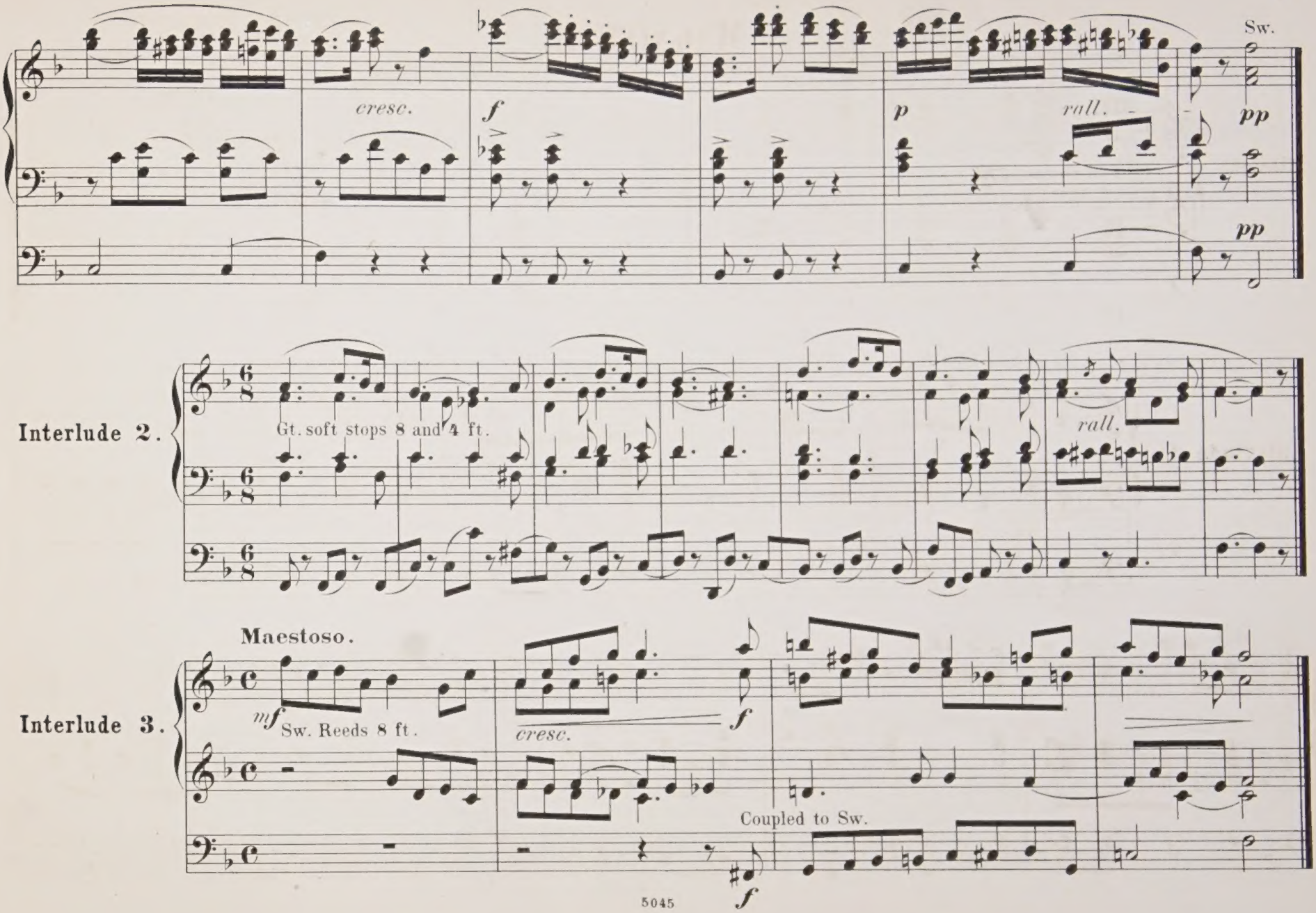
★ Add stops.


ff Tempo
ff
ff


acceler.
Sw. p
Gt. ff
Sw. p
Gt. ff

MAGNIFICAT.




Sw.
cresc.
f
p
rall.
pp
pp
Interlude 2.
Gt. soft stops 8 and 4 ft.
rall.
Maestoso.
Interlude 3.
mf
Sw. Reeds 8 ft.
cresc.
f
Coupled to Sw.
f

Interlude 4.

Allegretto.

GREAT ORGAN: Soft **16** and **8** ft. Wood.
OR SWELL: with Flute **4** ft.
PEDALS: Bourdon **16** ft. coupled to Manual.

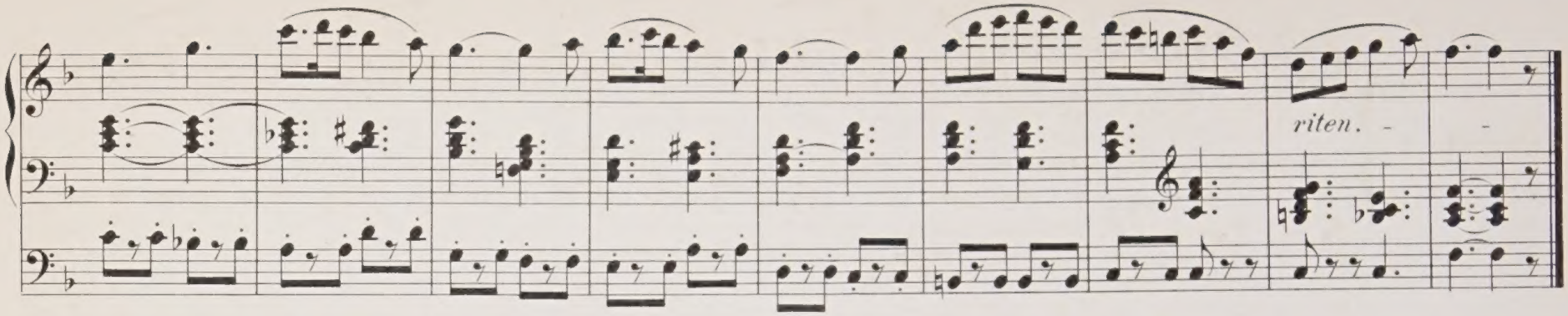
rall.

Interlude 5.

Allegretto.

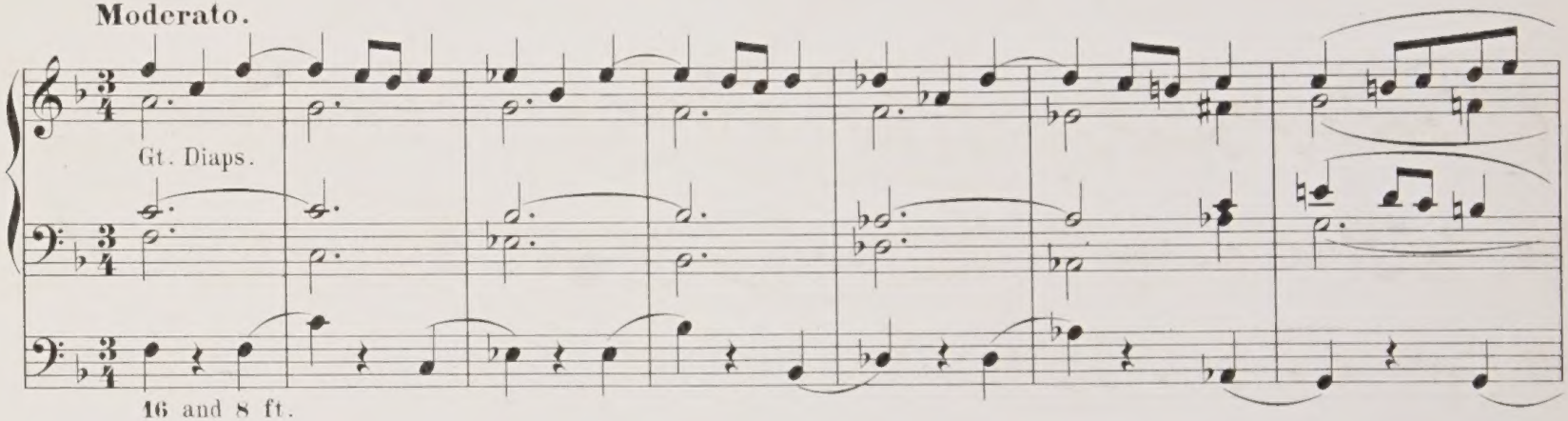
Ch. Stopt Diap. *p*

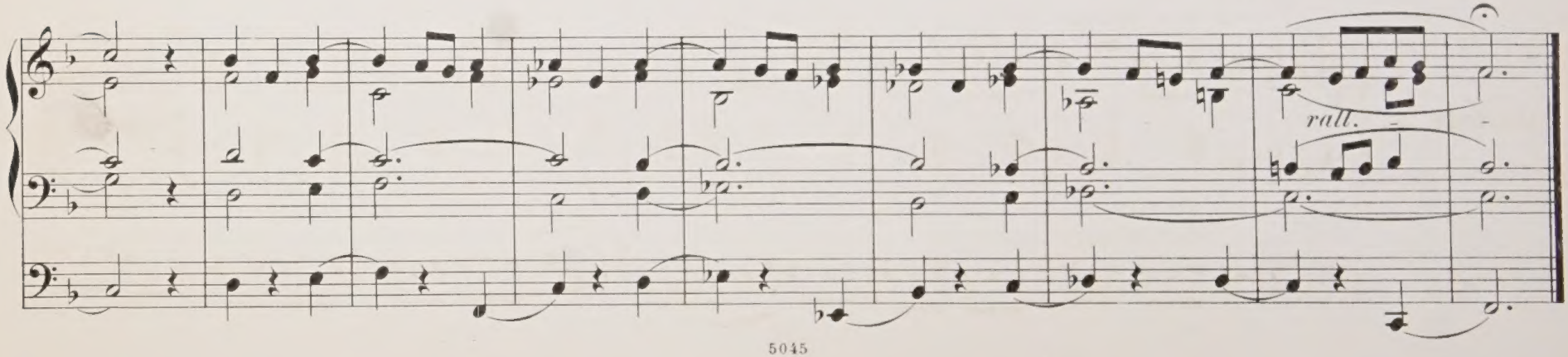
Sw. *pp* **8** ft.
Soft **16** coupled to Sw.



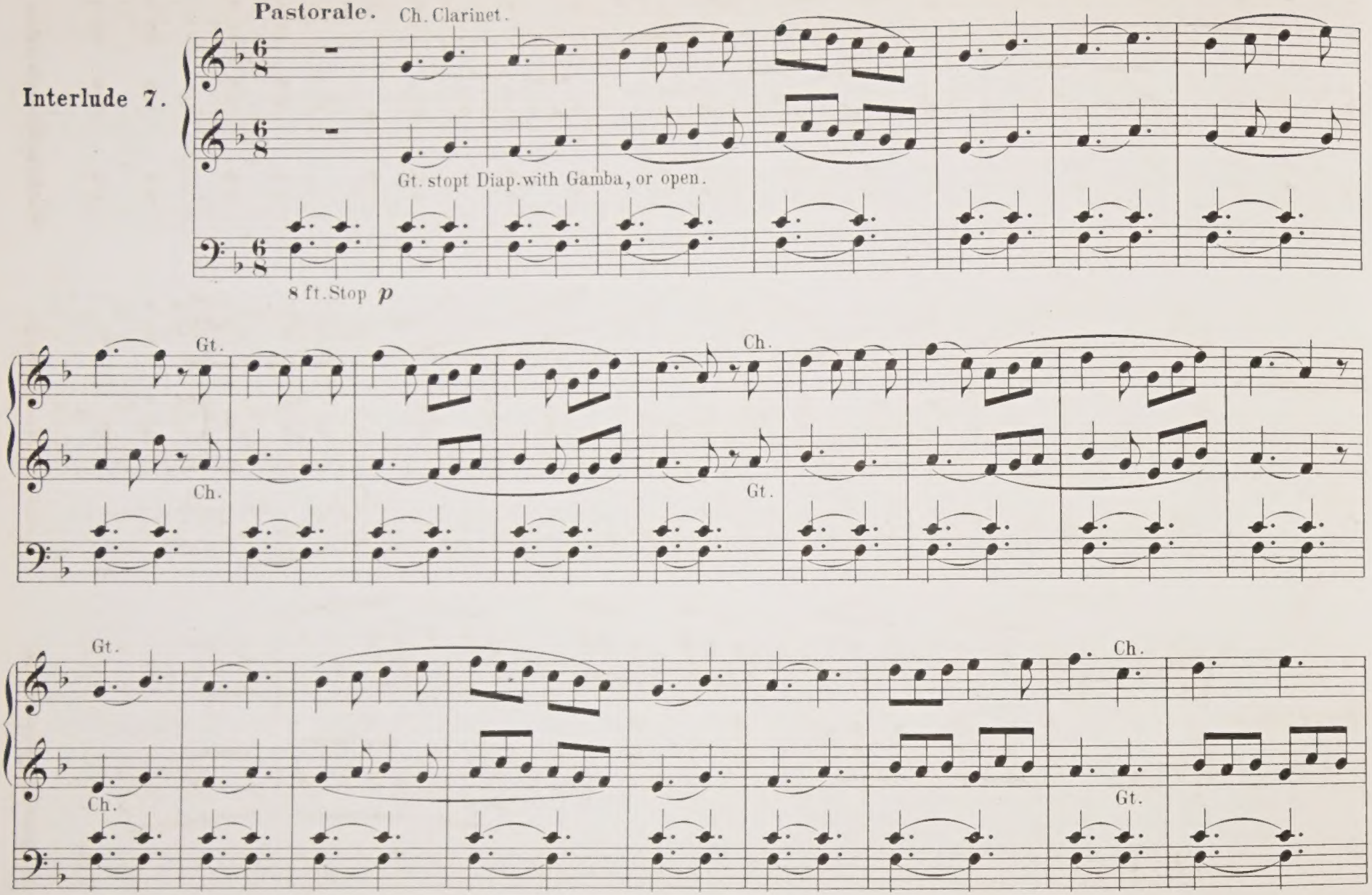
Moderato.

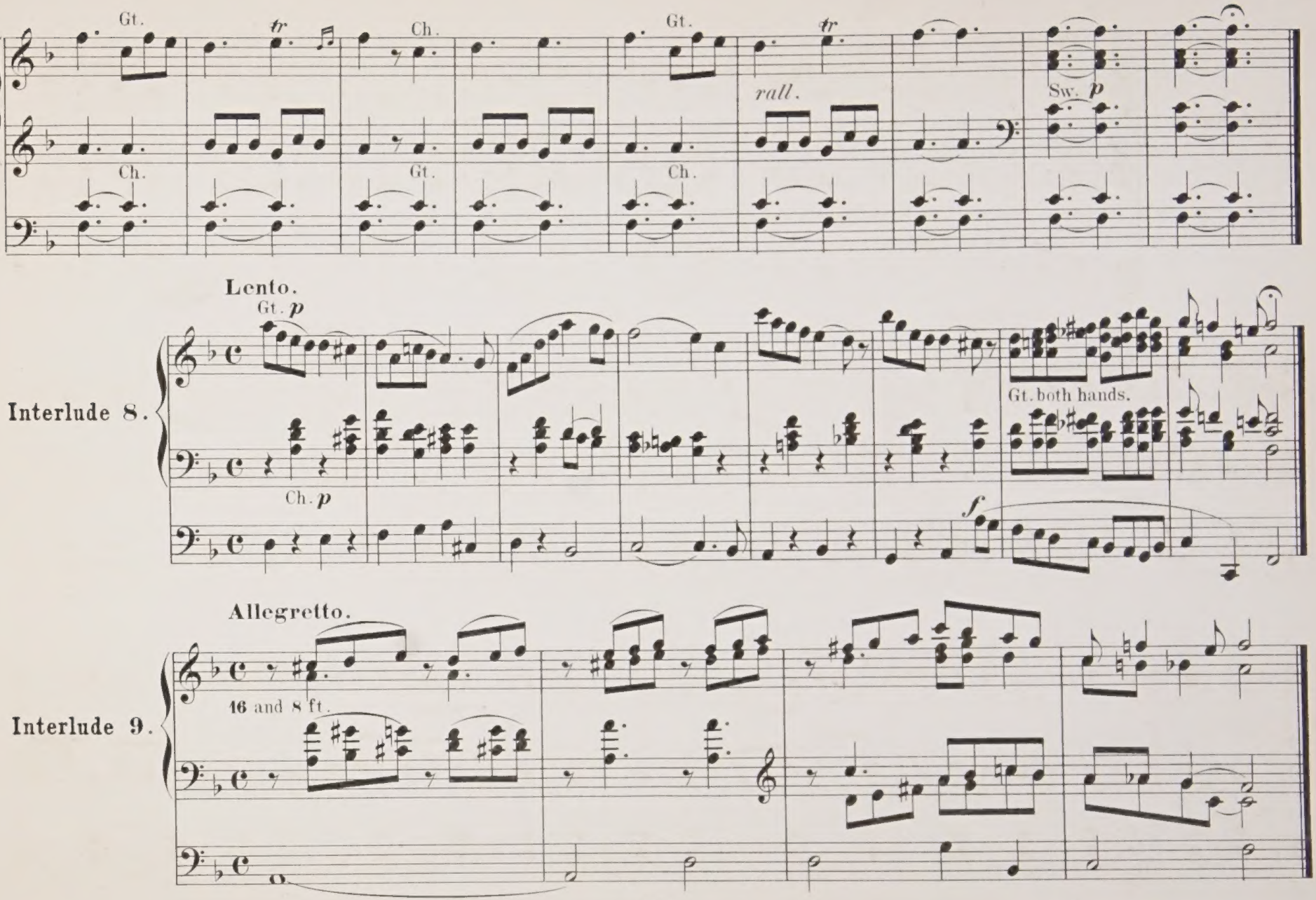
Interlude 6.



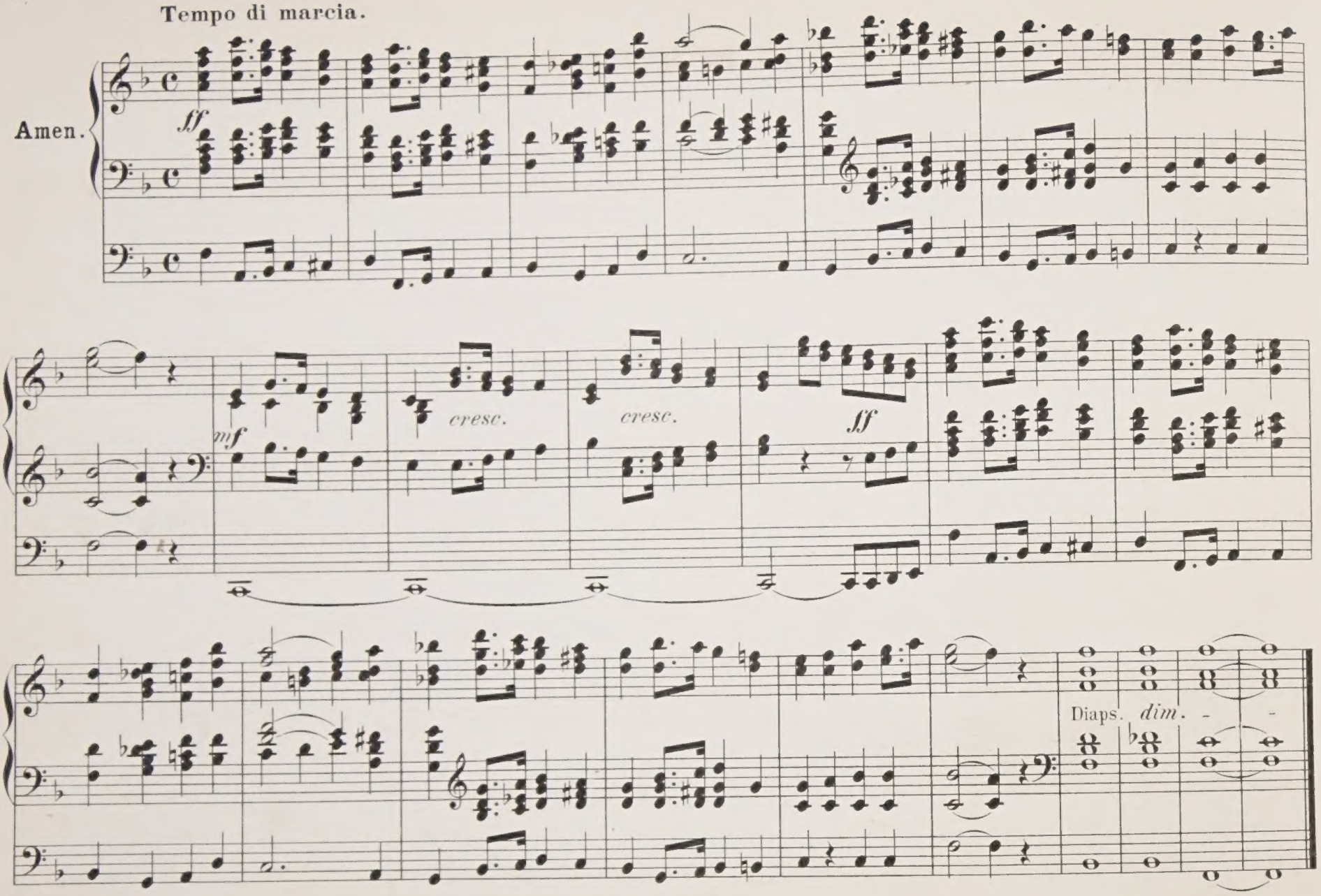


Interlude 7.


Pastorale.
Ch. Clarinet.
Gt. stopt Diap. with Gamba, or open.
8 ft. Stop
p
Gt.
Ch.
Ch.
Gt.
Gt.
Ch.
Ch.
Gt.


Gt.
tr
Ch.
Gt.
tr
rall.
Sw. p
Ch.
Gt.
Ch.
Lento.
Gt. p
Interlude 8.
Ch. p
Gt. both hands.
f
Allegretto.
Interlude 9.
16 and 8 ft.

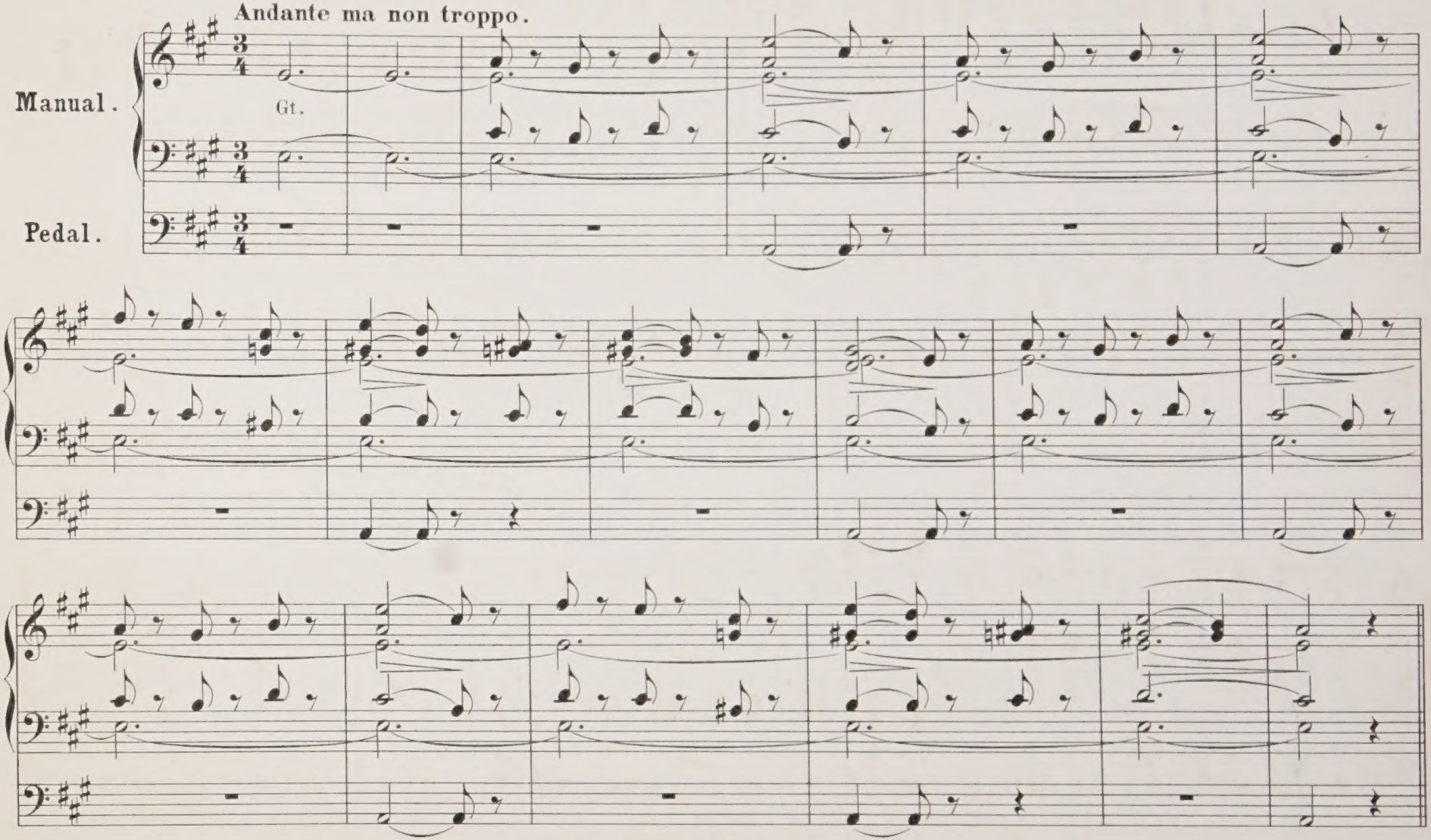
Tempo di marcia.

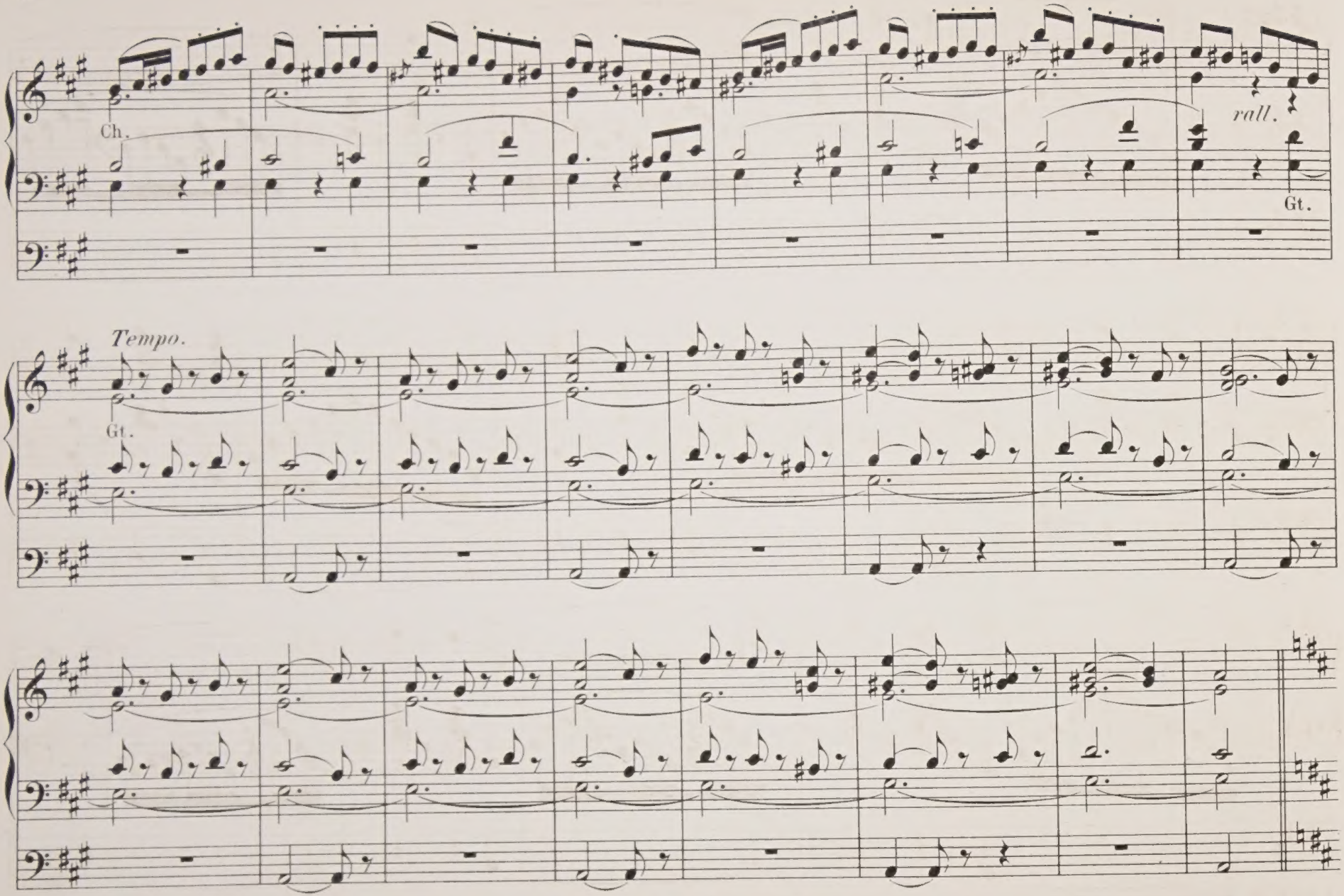


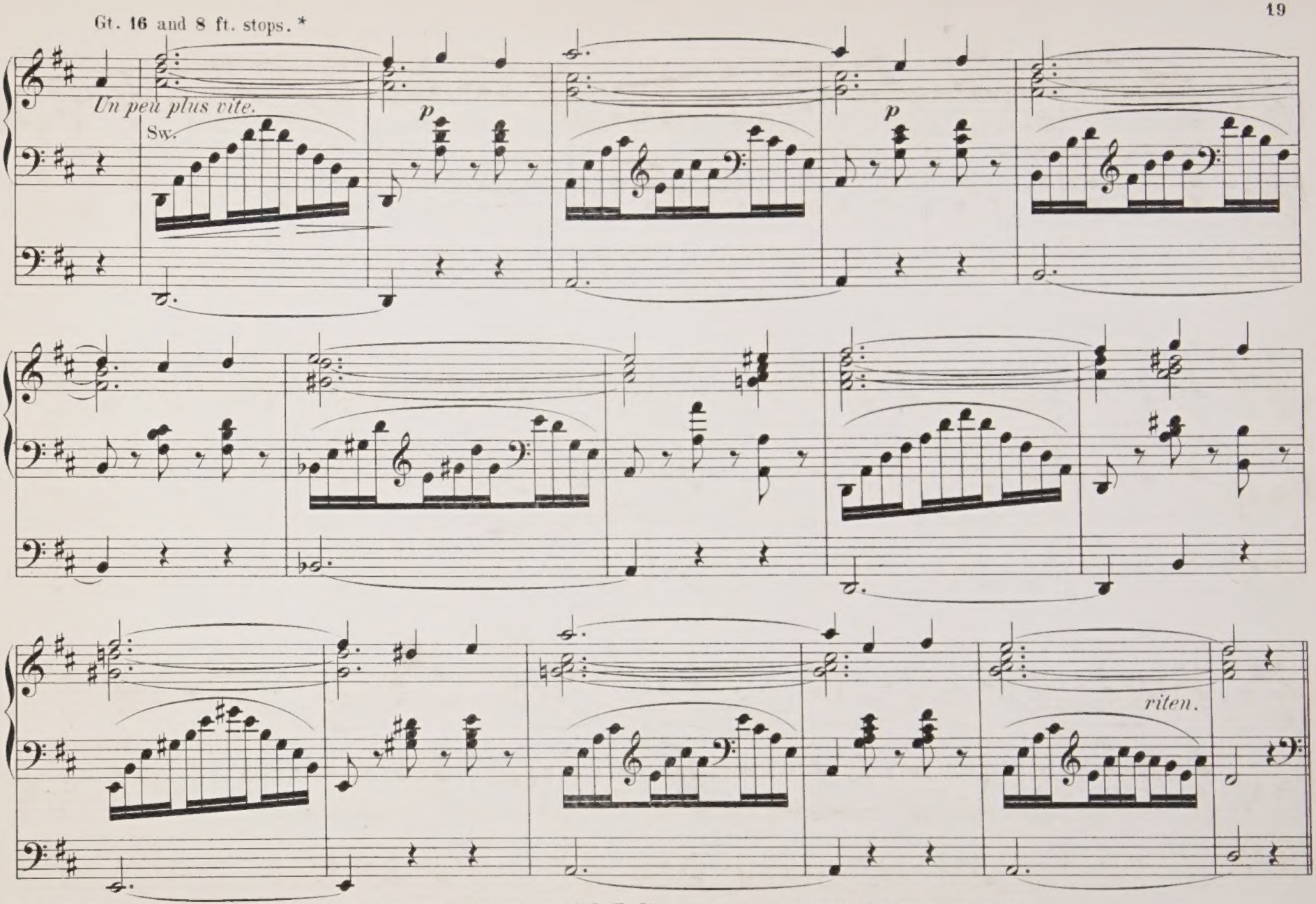
GREAT. Small open Diap.
CHOIR. Stopt Diap. and Flute.
SWELL. Trumpet.
PEDALS. Soft 16 and 8 ft.

IMPROMPTU in A.

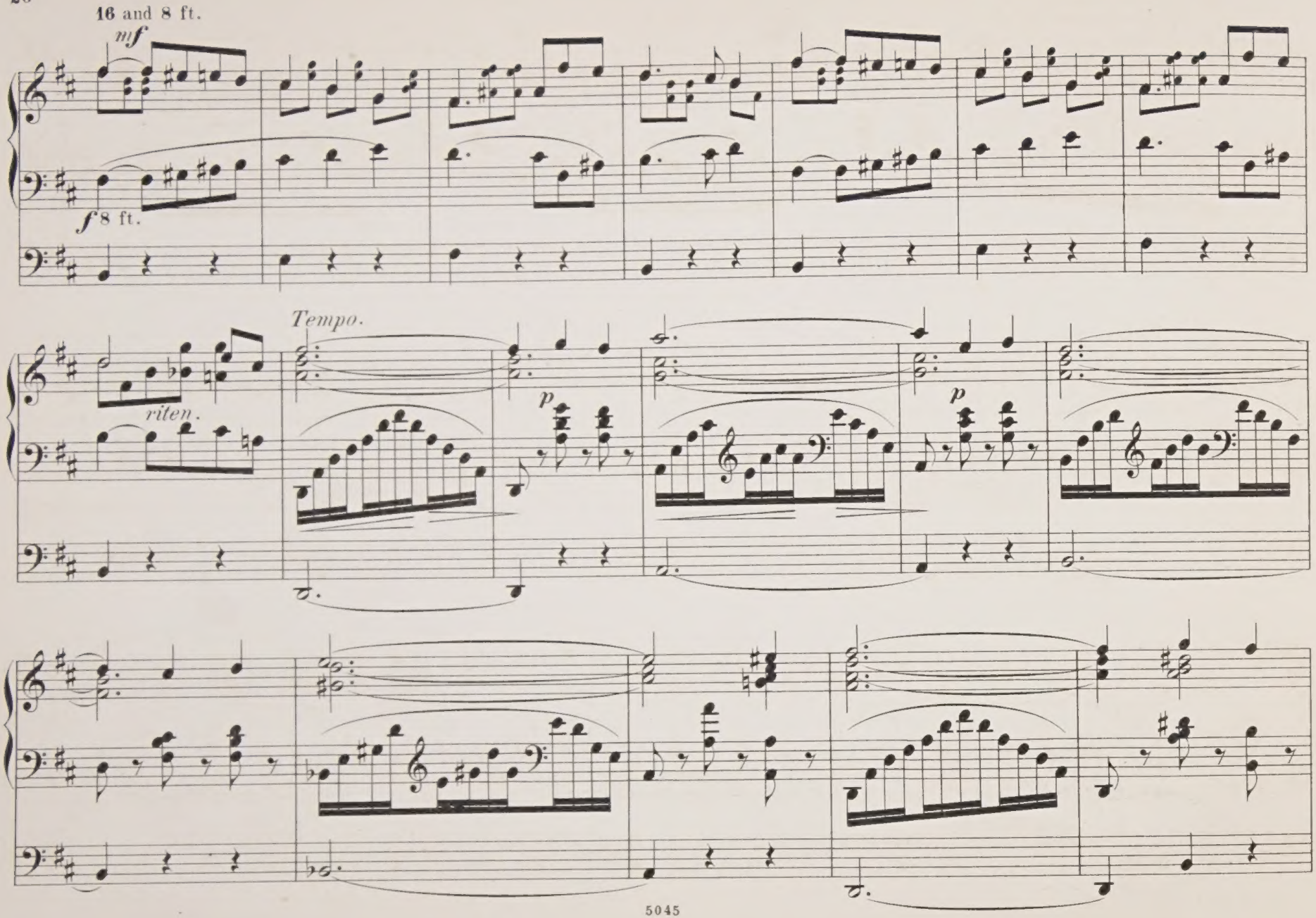
Andante ma non troppo.

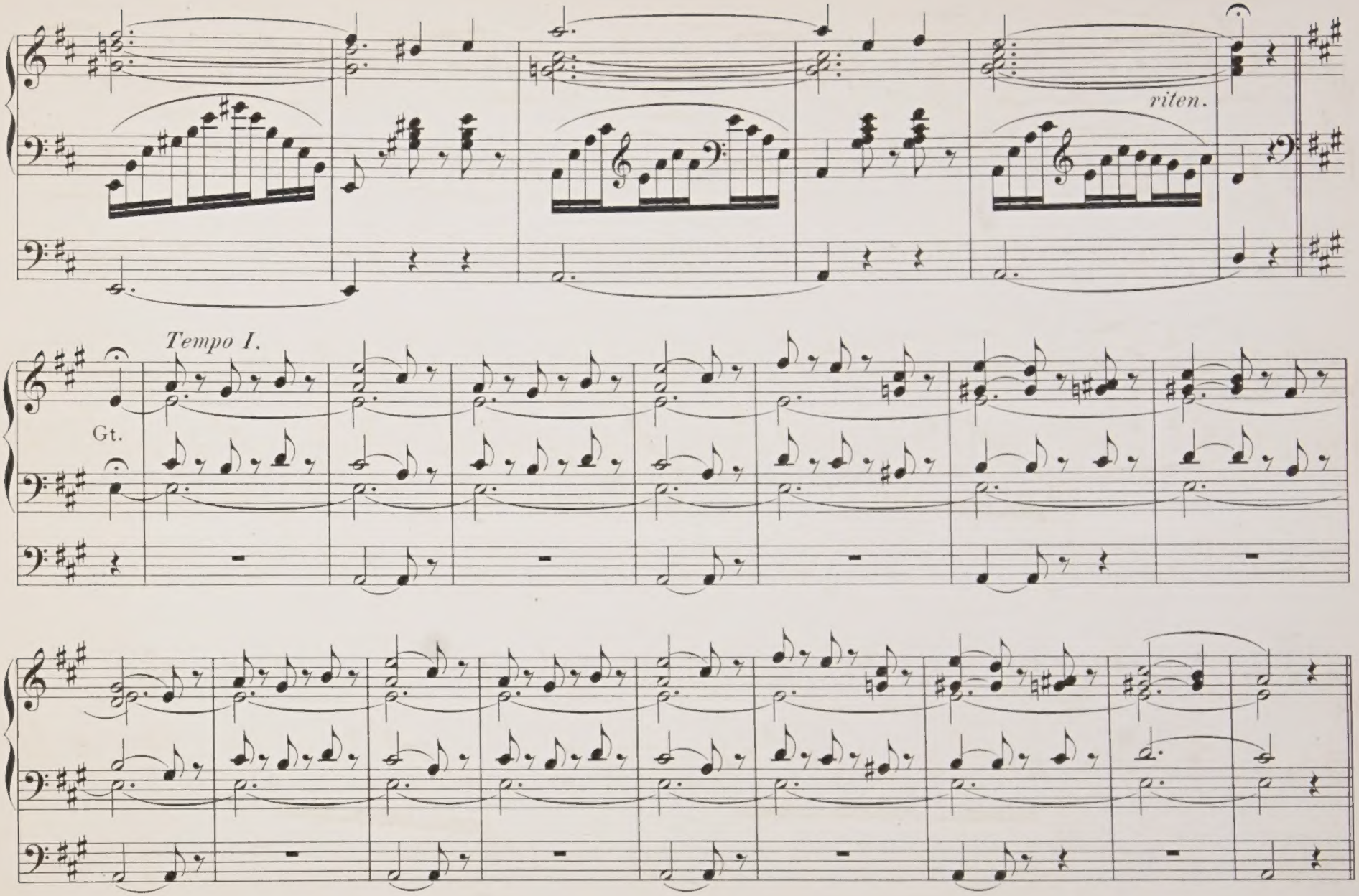


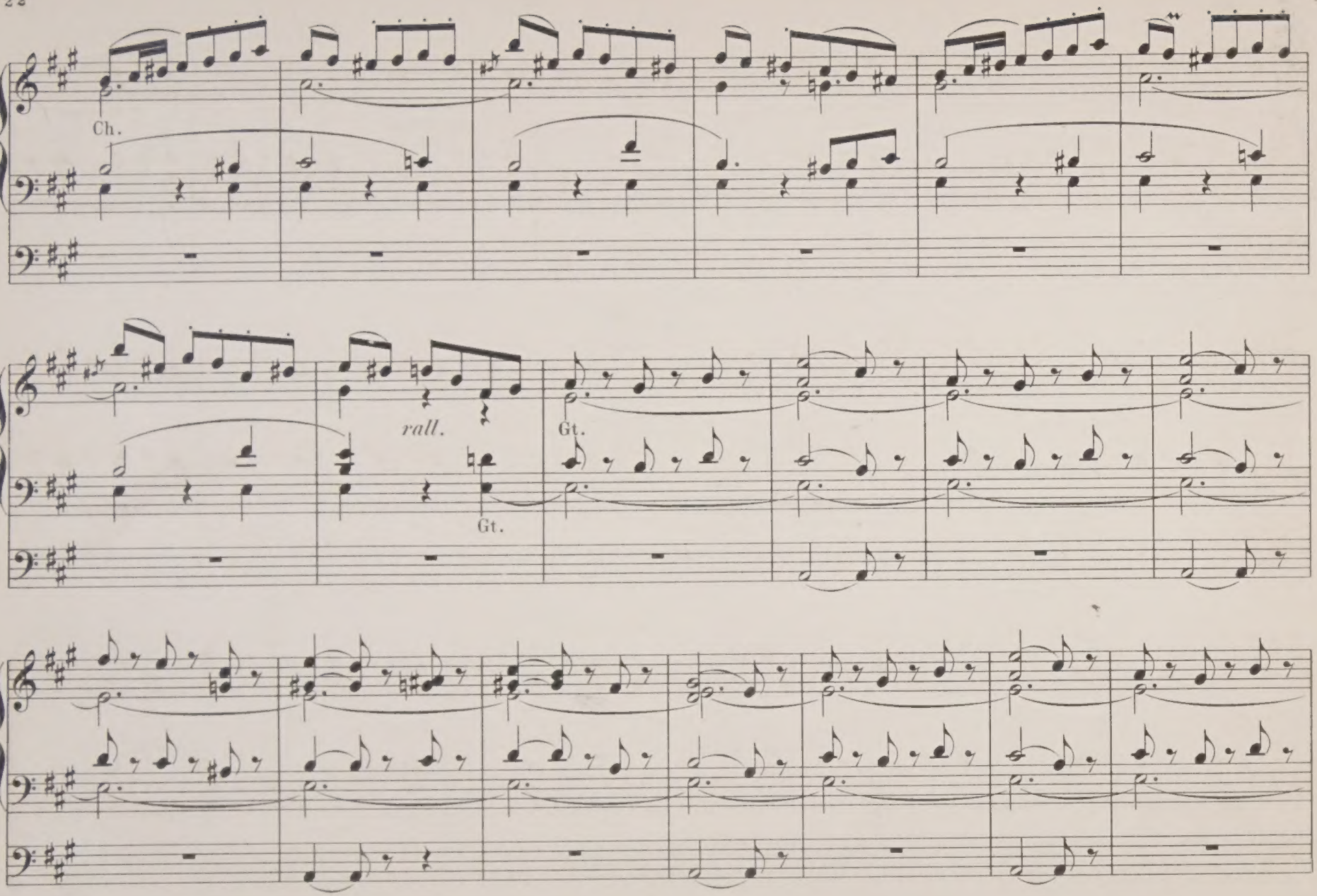

Ch.
rall.
Gt.
Tempo.
Gt.

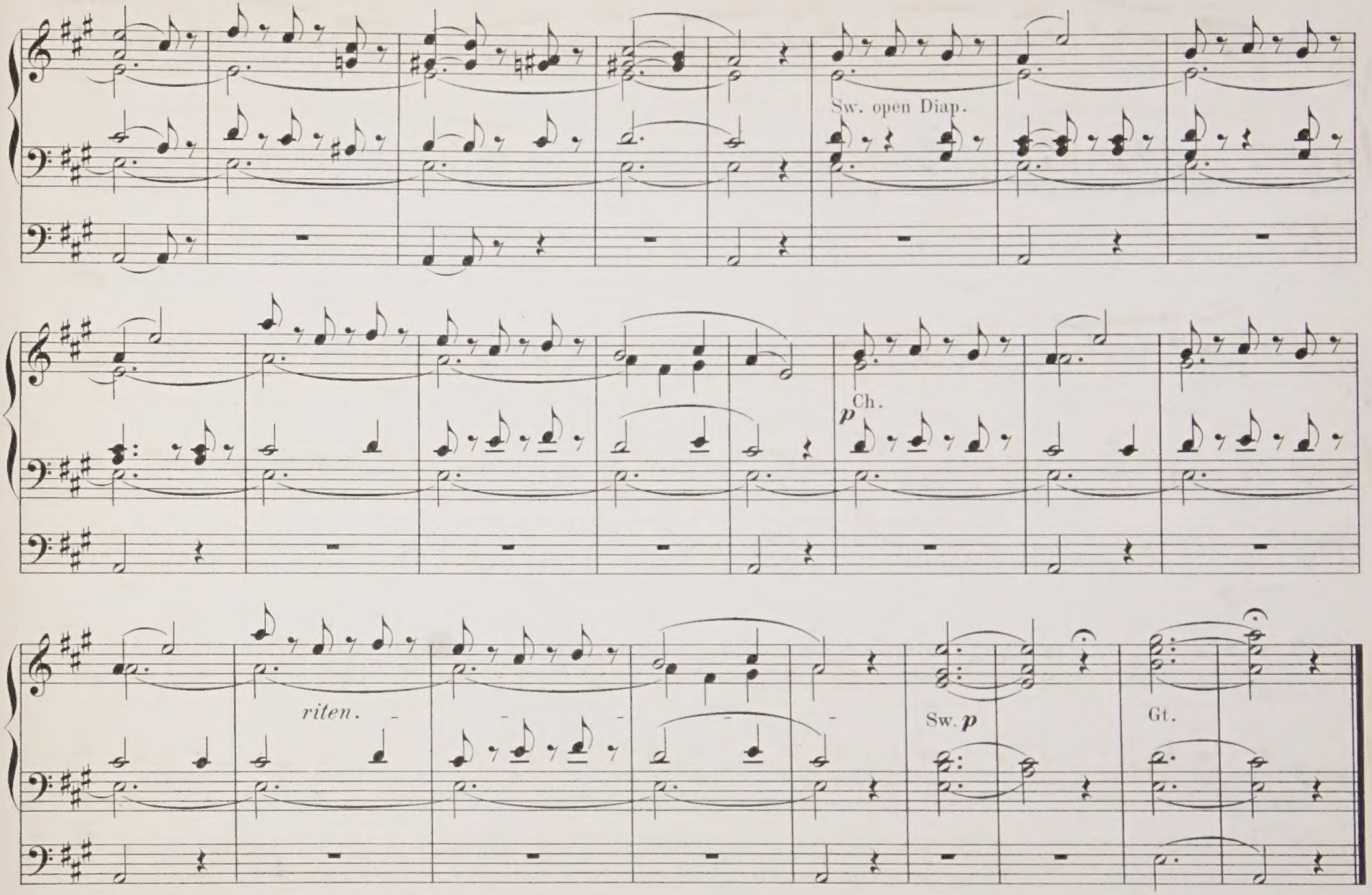


* Or, R.H. Sw. Vox humana with Tremulant (played an octave lower than written) L.H. Gt. open Diap. for the arpeggios and Ch. for the chords.


16 and 8 ft.
mf
f 8 ft.
riten.
Tempo.
p
p

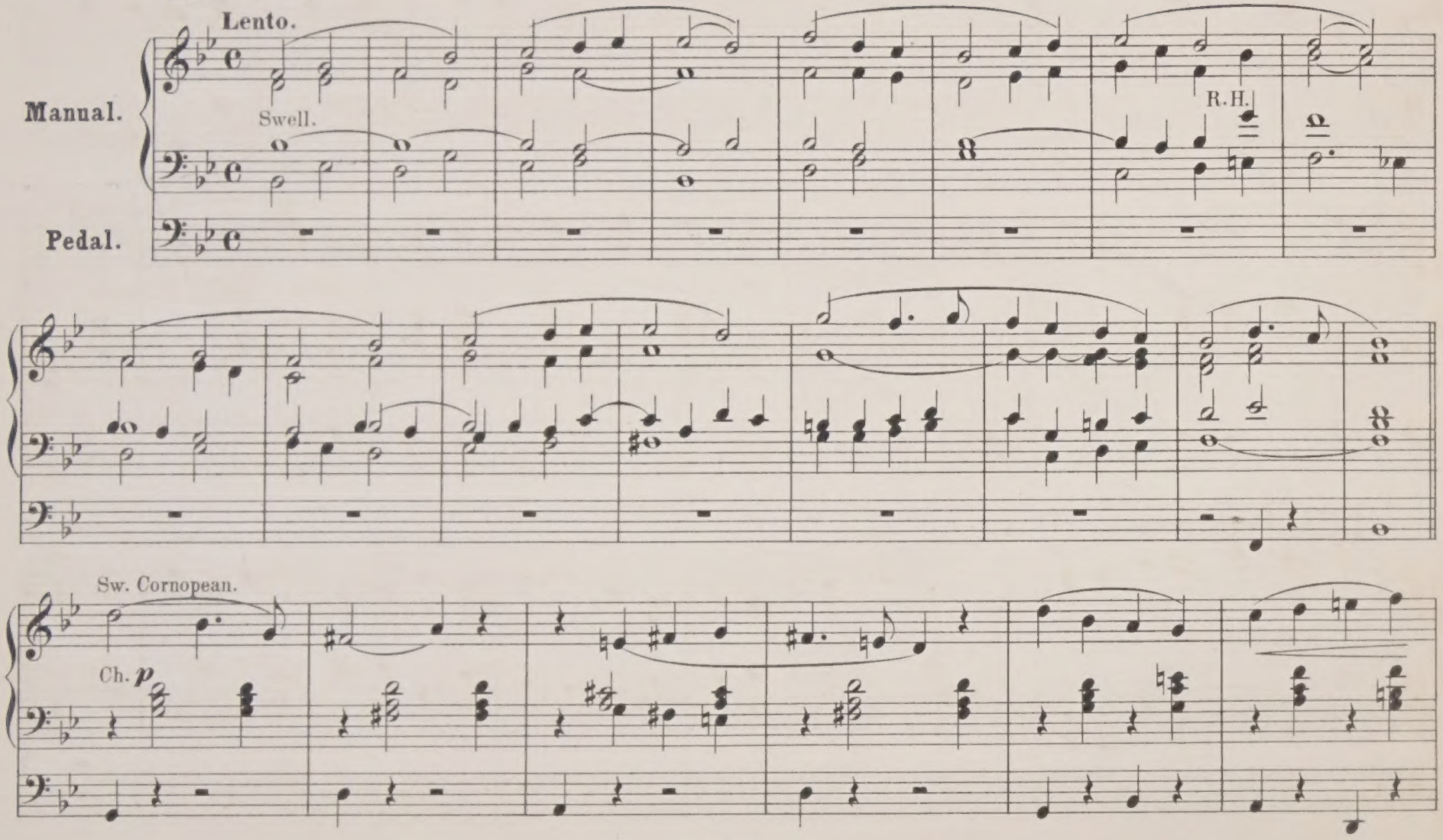

riten.
Tempo I.
Gt.

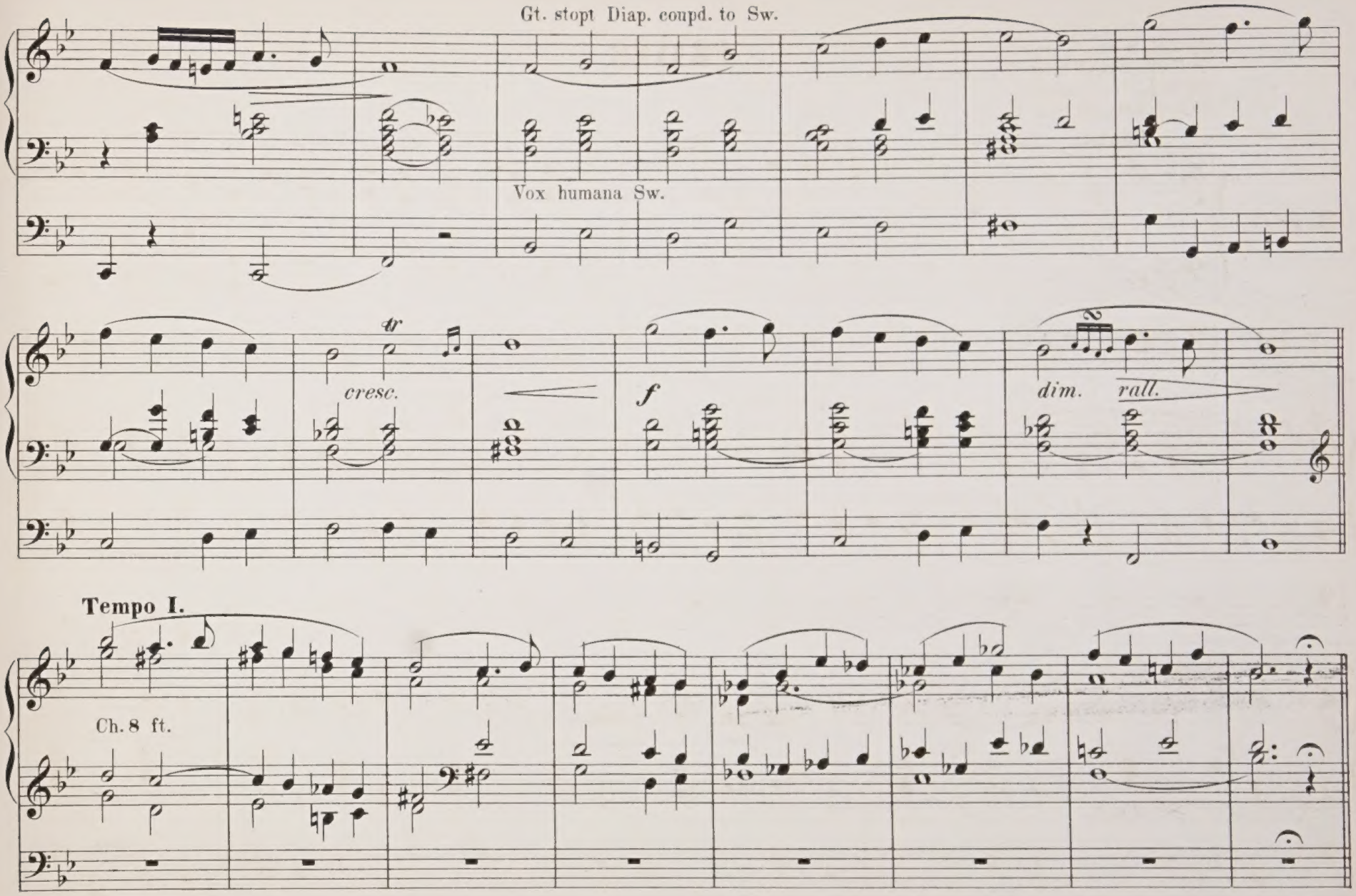

Ch.
rall.
Gt.
Gt.


Sw. open Diap.
p Ch.
riten.
Sw. p
Gt.

PRAYER.

CHOIR. 8 ft.
GREAT ORGAN. Stopt diapason.
SWELL. Vox humana.
PEDALS. 16 and 8 ft.





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Andante.

Gt. Diaps. coupled to Sw.

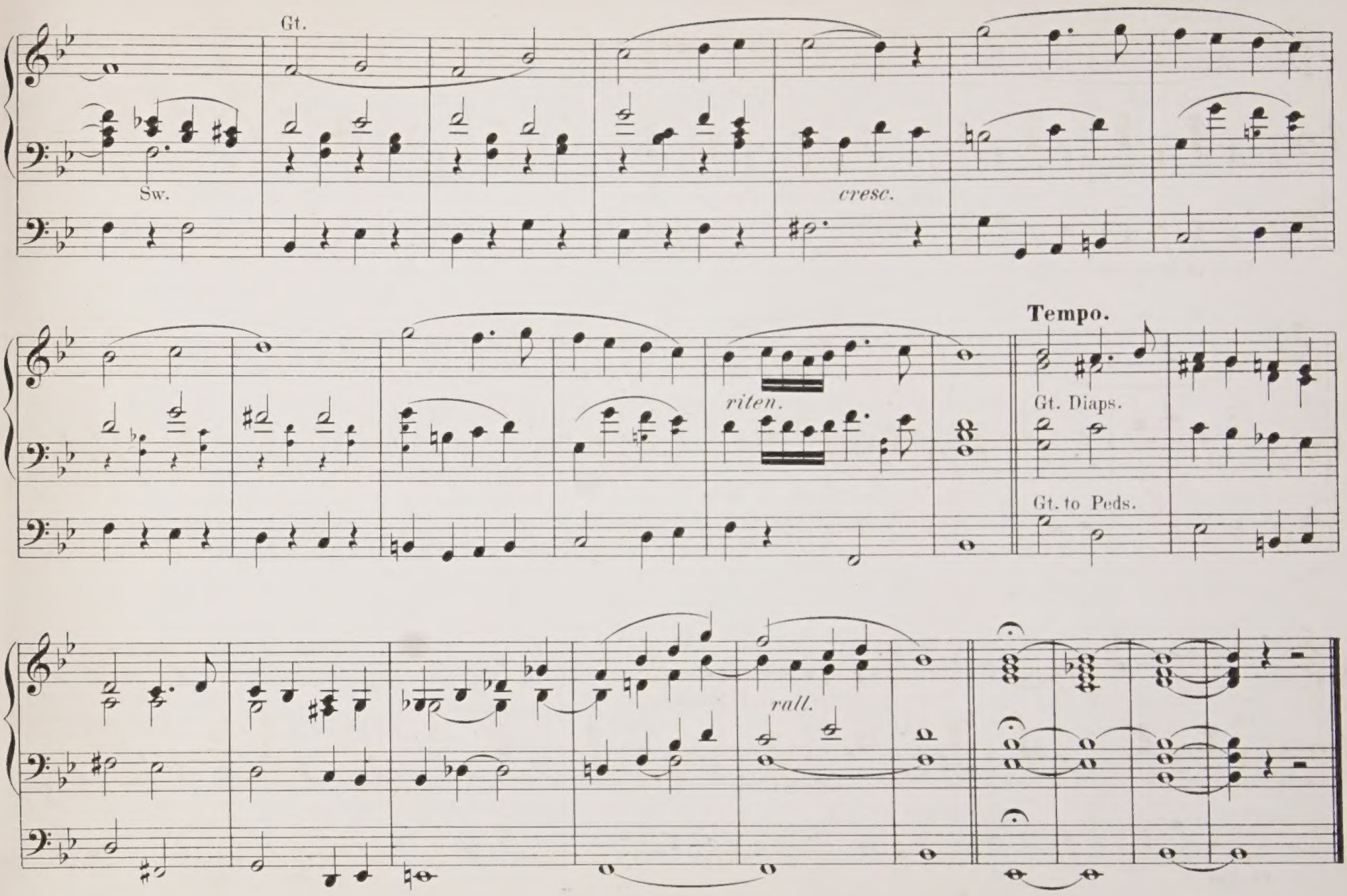
Sw. soft Reed.

Peds. **16** ft. coupled to Ch.

Sw.

Ch.

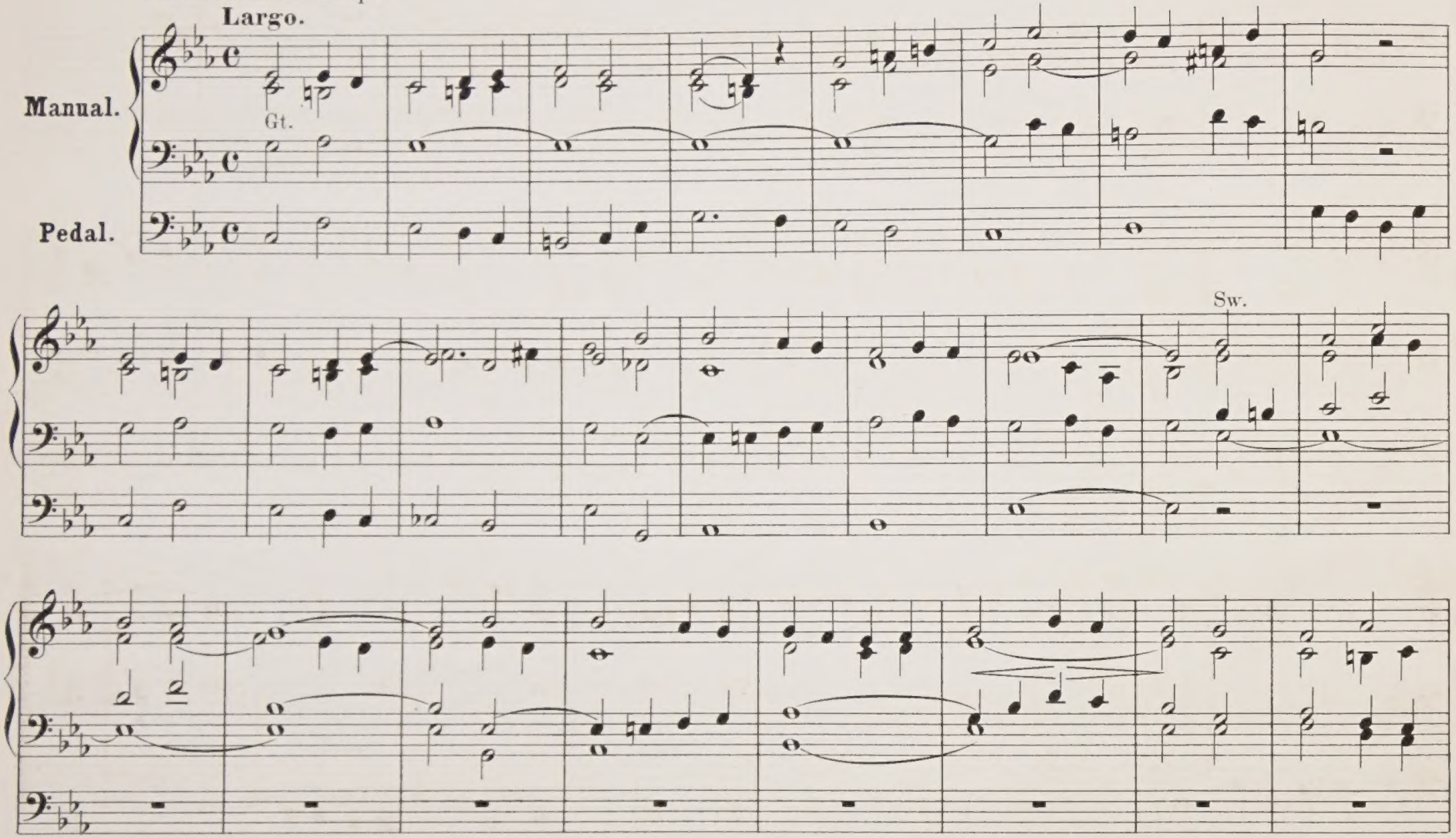
Ped. ***p***

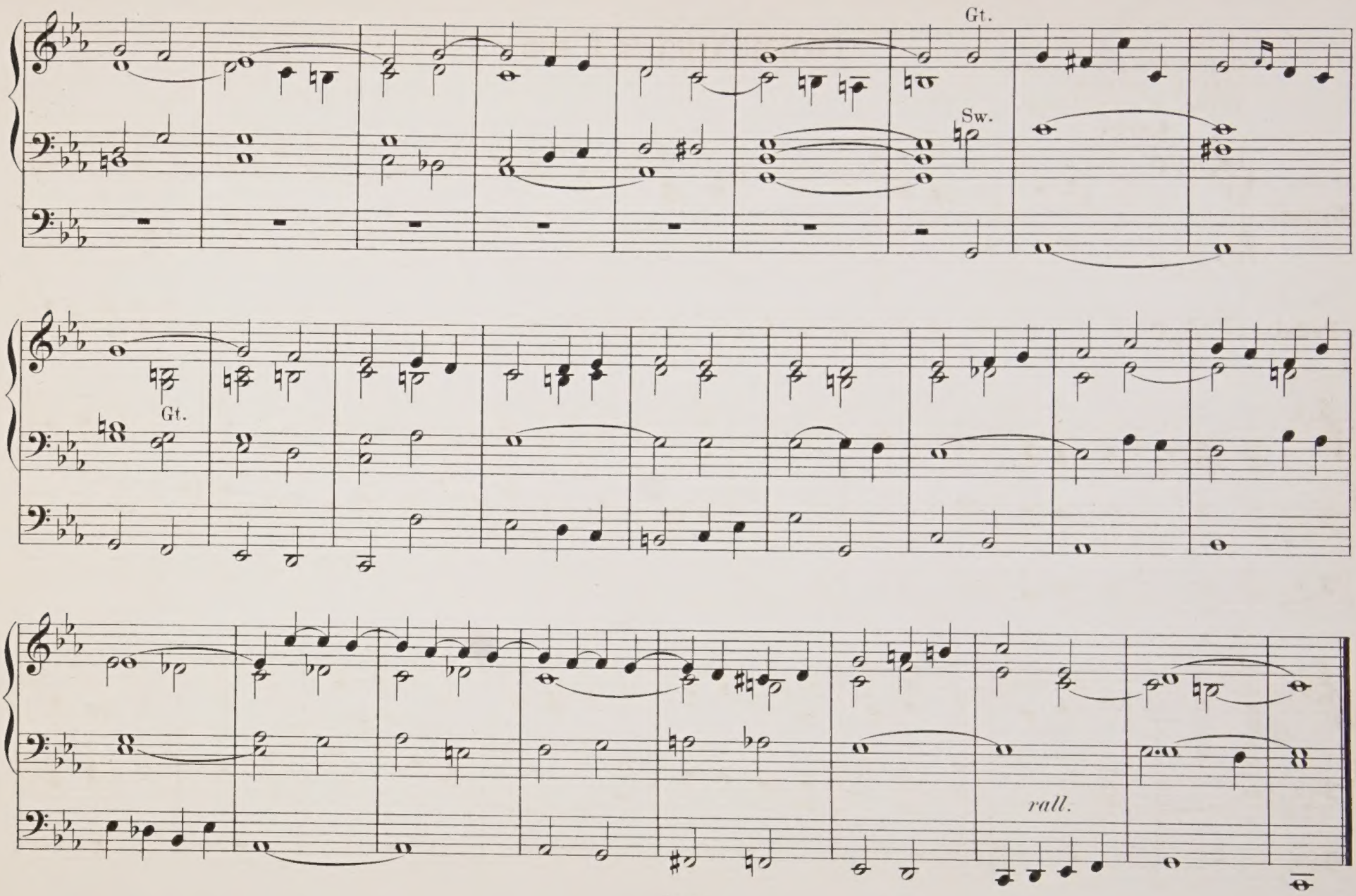

Gt.
Sw.
cresc.
riten.
Tempo.
Gt. Diaps.
Gt. to Peds.
rall.

COMMUNION in C min.

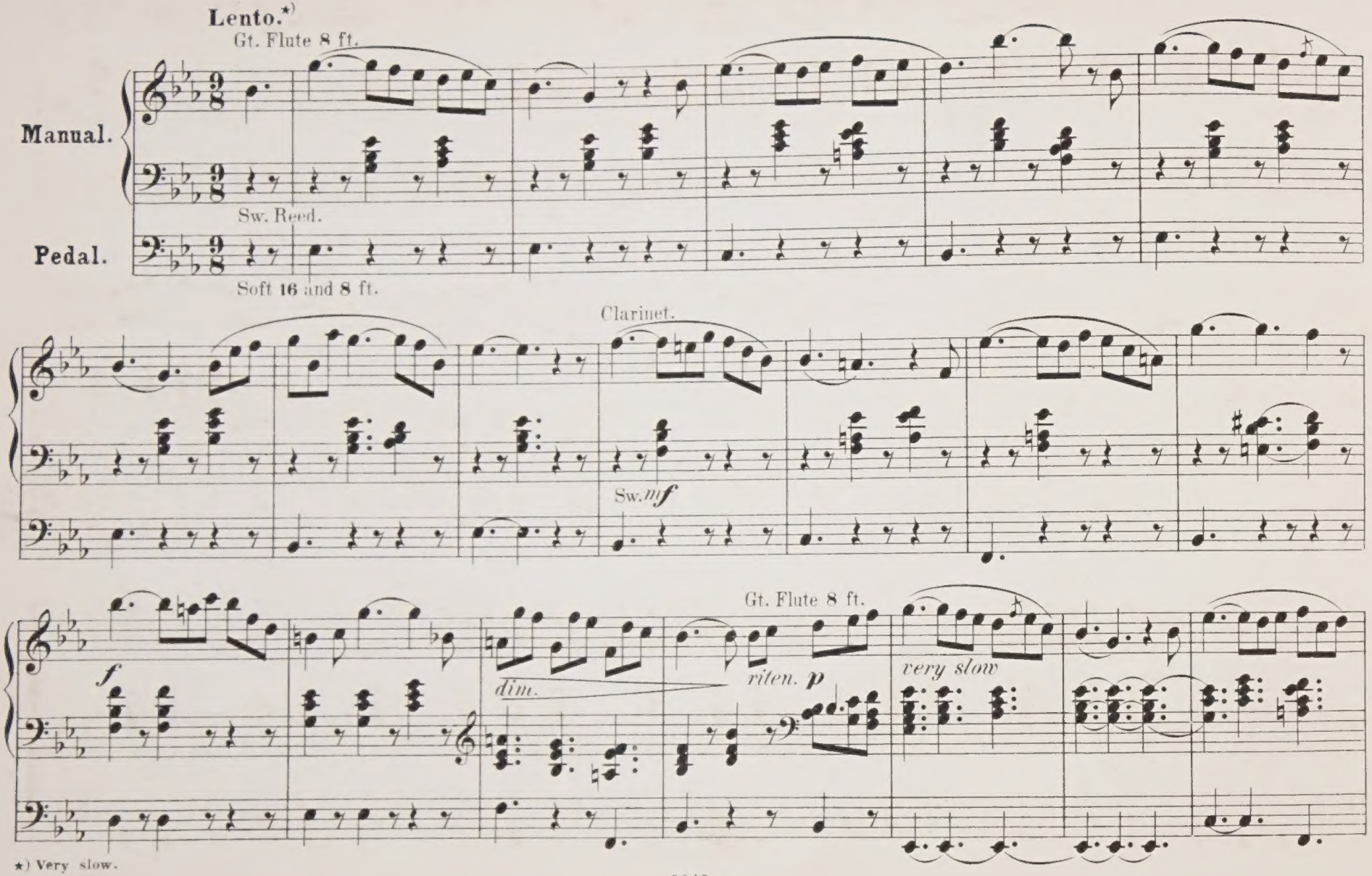
GREAT ORGAN. Diapasons.
SWELL. Soft Reed.
PEDAL. 16 and 8 ft. stops.

Largo.

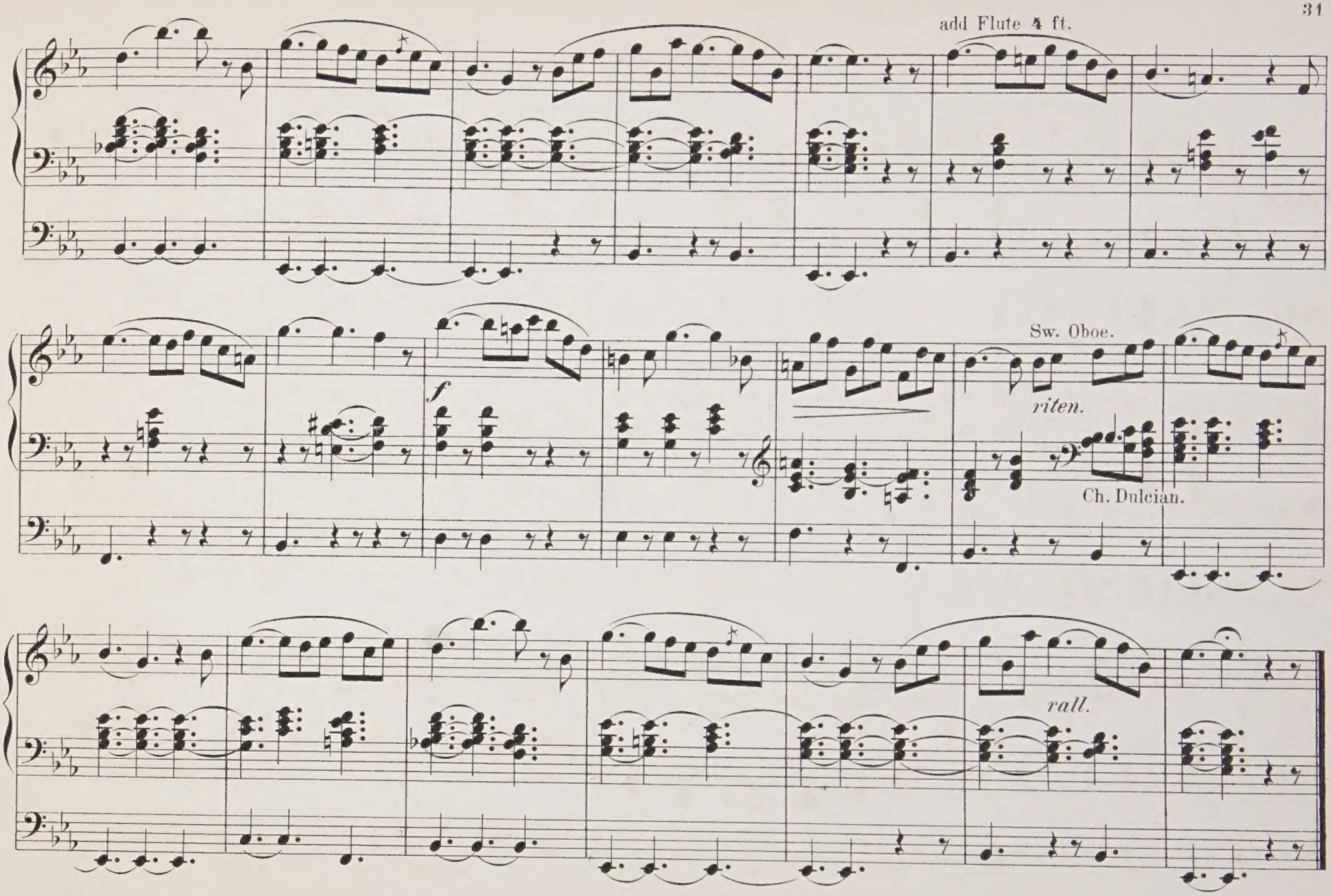



Gt.
Sw.
Gt.
rall.

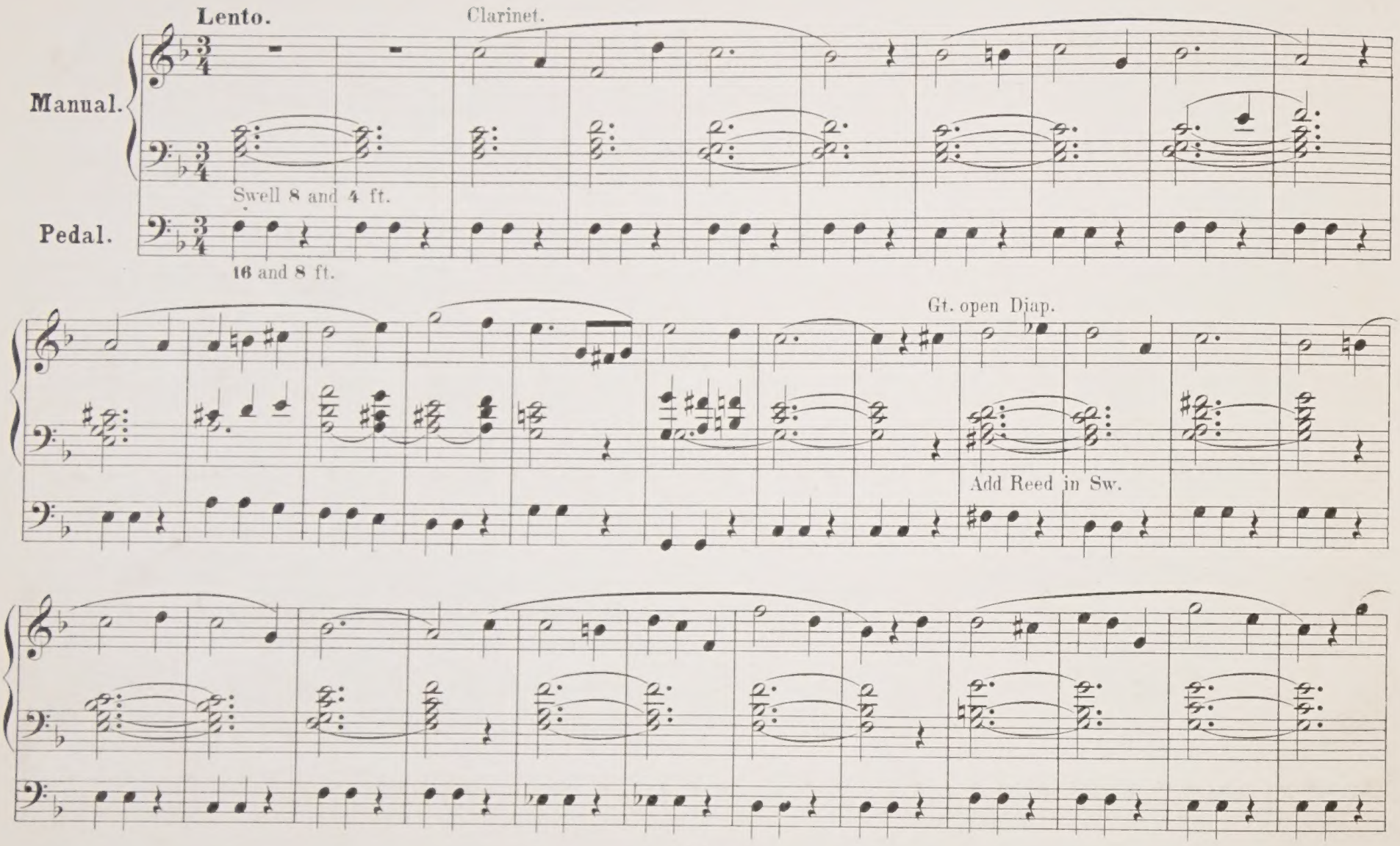
MELODY in E♭.

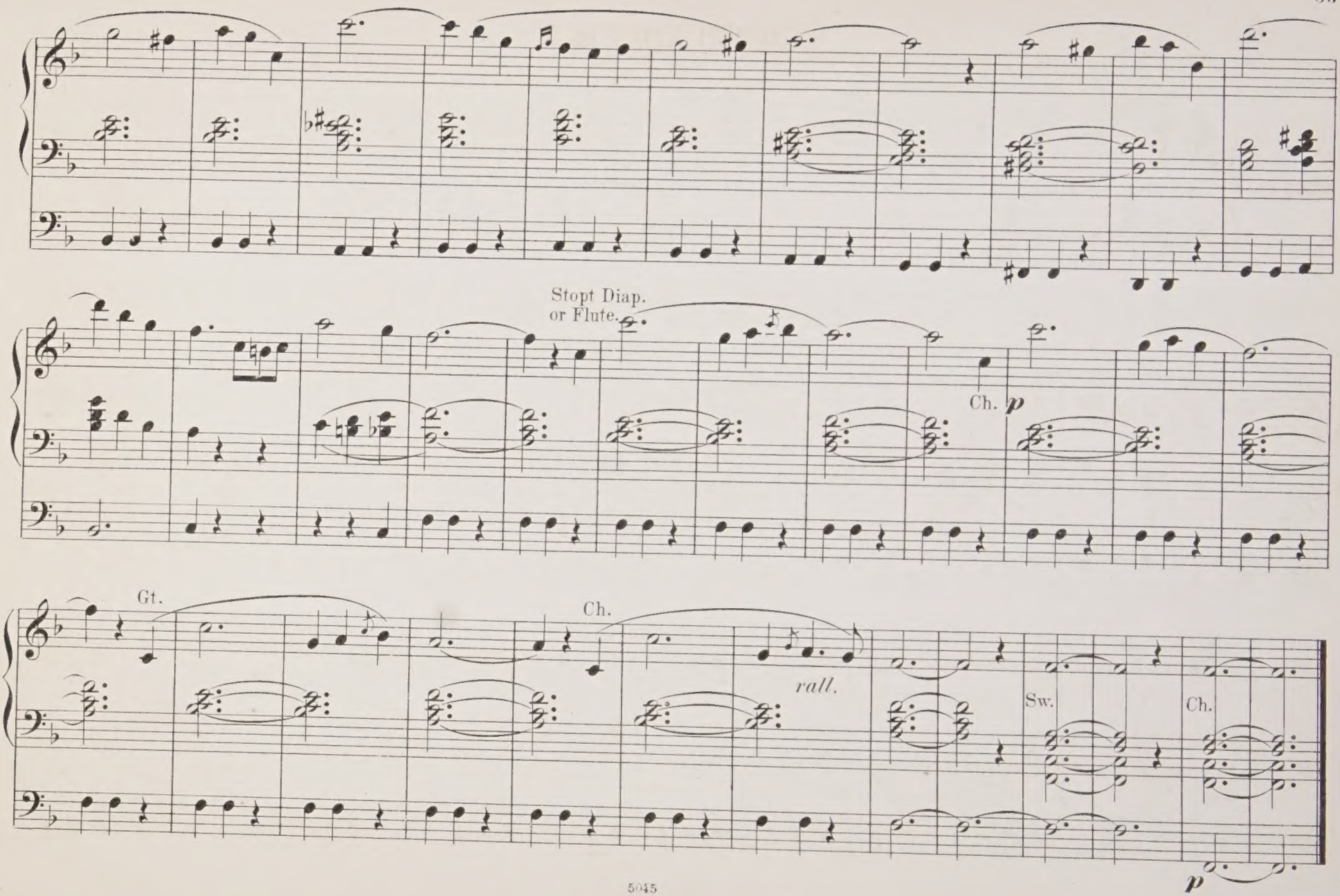


*) Very slow.

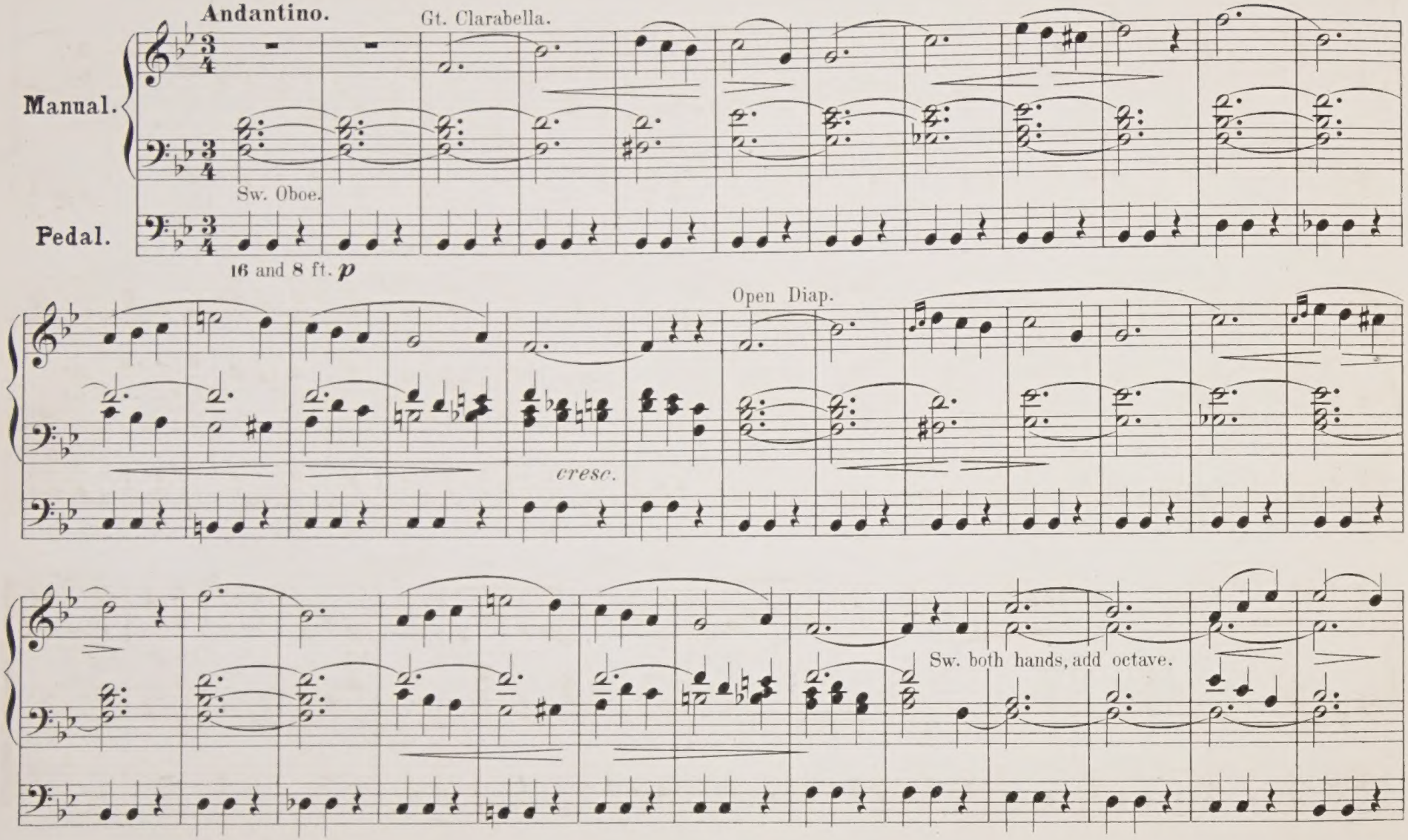

add Flute 4 ft.
Sw. Oboe.
riten.
Ch. Dulcian.
f
rall.

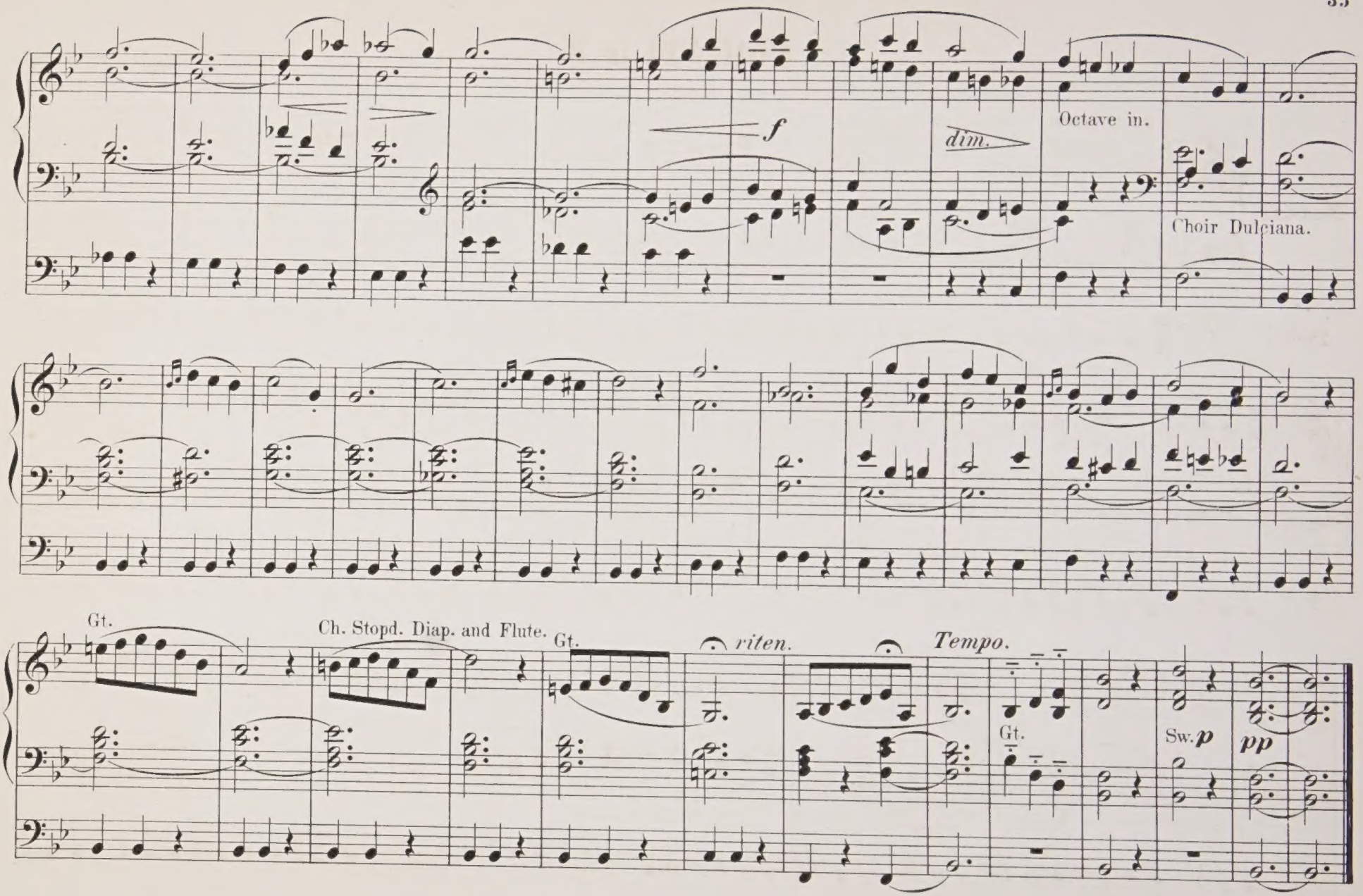
COMMUNION in F.




Stopt Diap.
or Flute.
Ch.
p
Gt.
Ch.
rall.
Sw.
Ch.
p

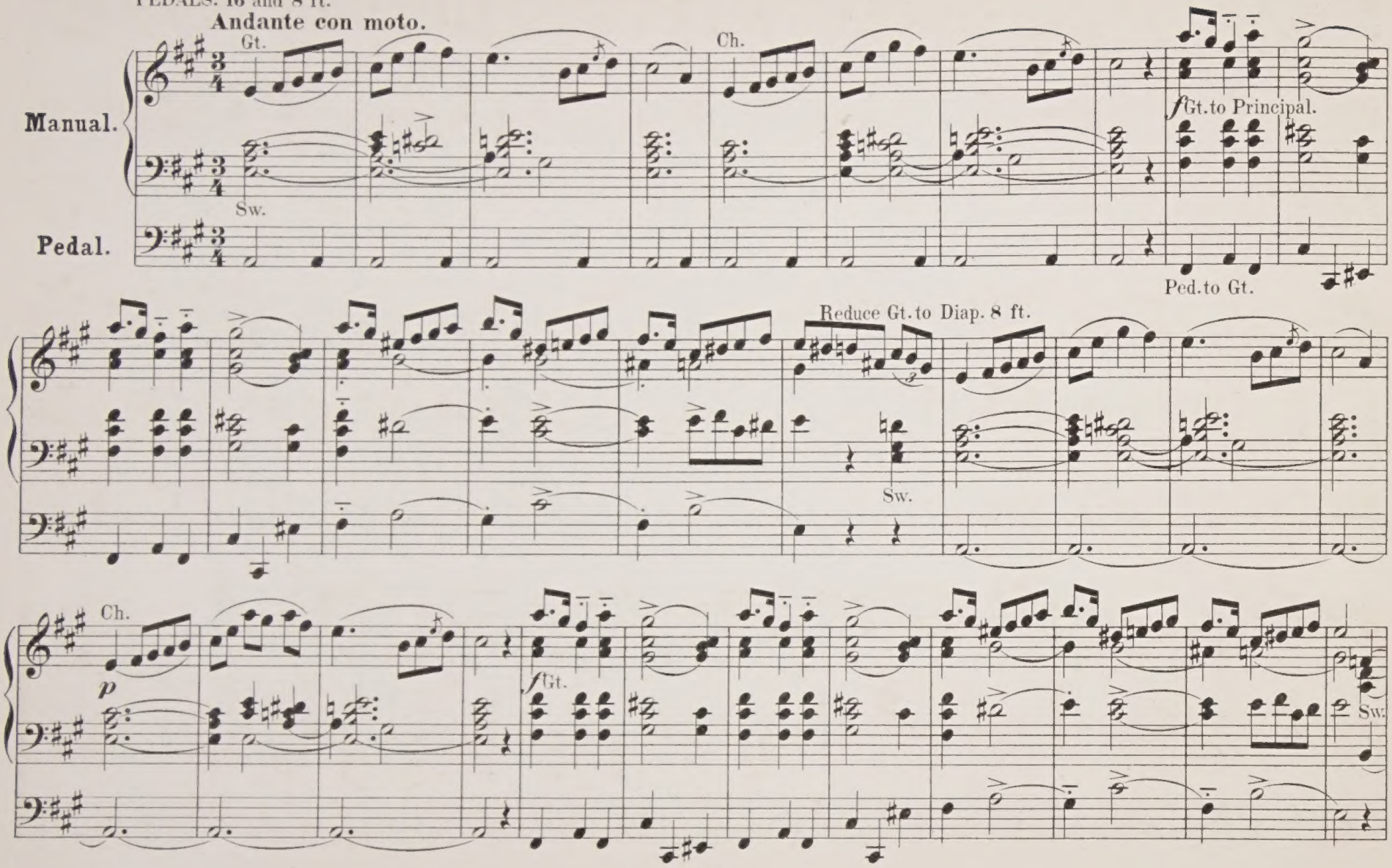
ROMANZA in B♭.

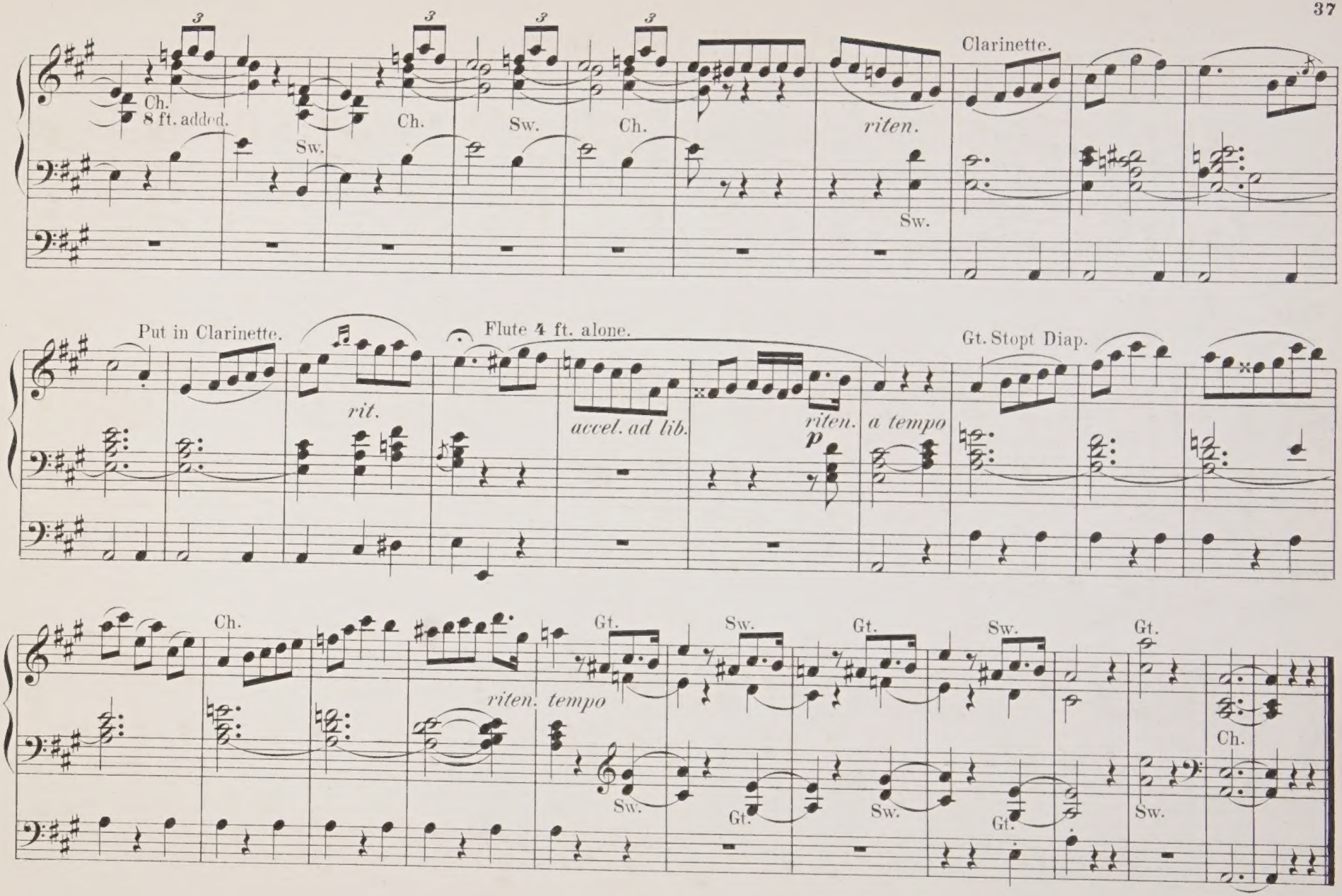

Andantino.
Gt. Clarabella.
Manual.
Sw. Oboe.
Pedal.
16 and 8 ft. p
Open Diap.
cresc.
Sw. both hands, add octave.


f
dim.
Octave in.
Choir Dulciana.
Gt.
Ch. Stopd. Diap. and Flute.
Gt.
riten.
Tempo.
Gt.
Sw. p
pp

GREAT ORGAN. Open and stopt Diap.
SWELL to Oboe.
CHOIR. Flute 4 ft.
PEDALS. 16 and 8 ft.

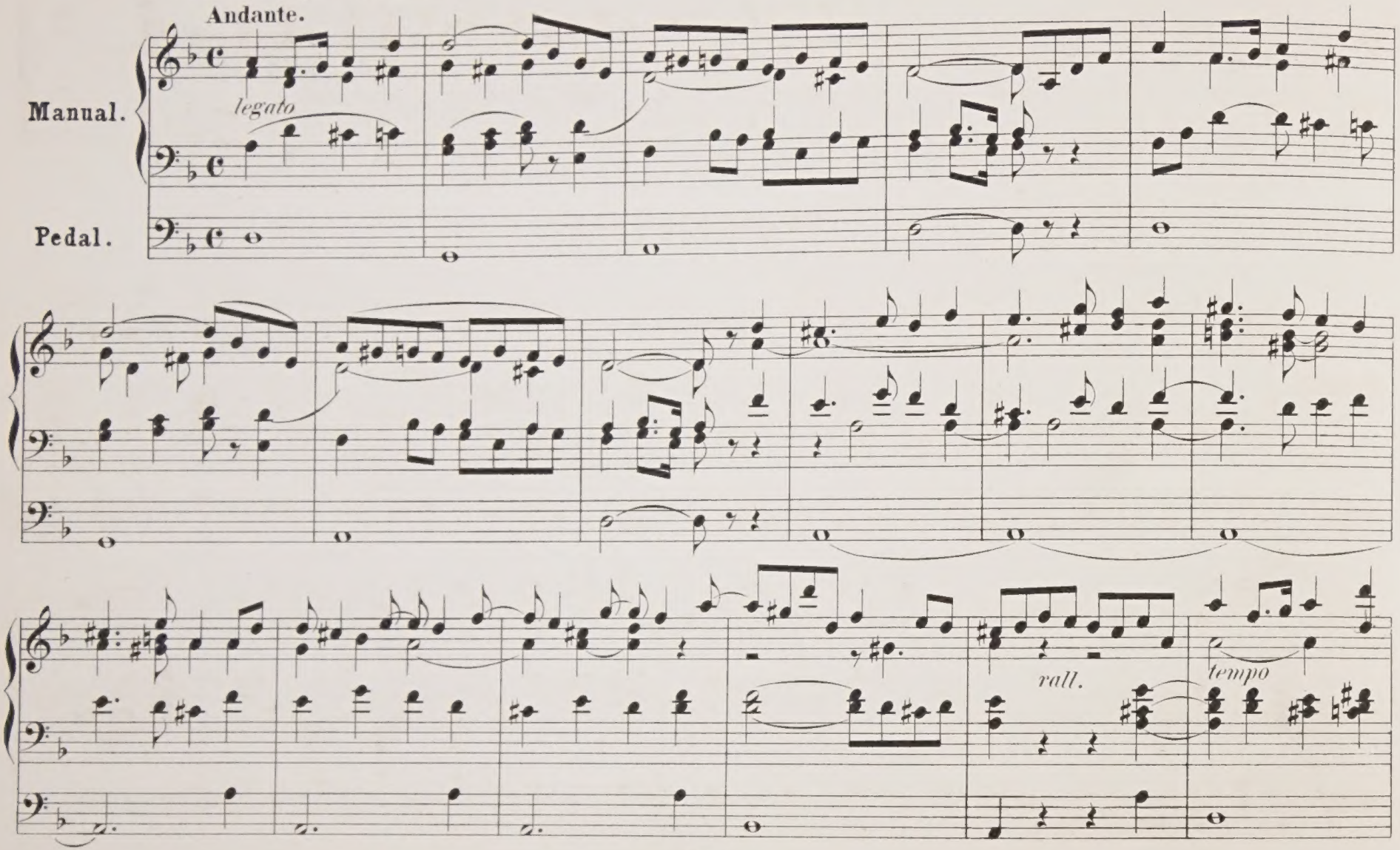
ANDANTE CON MOTO.

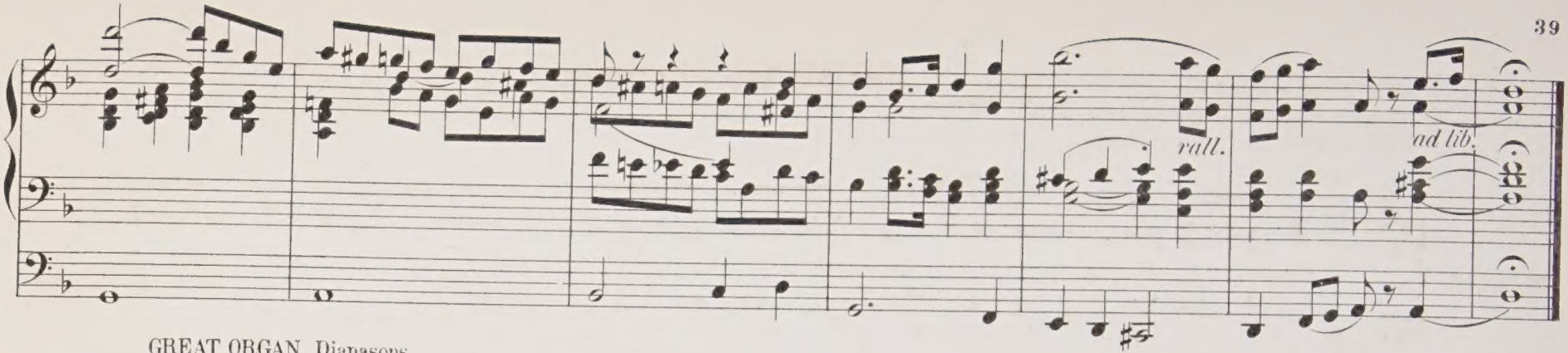



Ch.
8 ft. added.
Sw.
Ch.
Sw.
Ch.
riten.
Sw.
Clarinette.
Put in Clarinette.
rit.
Flute 4 ft. alone.
accel. ad lib.
riten.
p
a tempo
Gt. Stopt Diap.
Ch.
riten. tempo
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Ch.

COMMUNION in D min.

SWELL. **16**, **8** and **4** ft.
GREAT. **8** ft. open Diaps. and Flute **4** ft. } coupled.
PEDAL. **16** ft. coupled to Manuals.

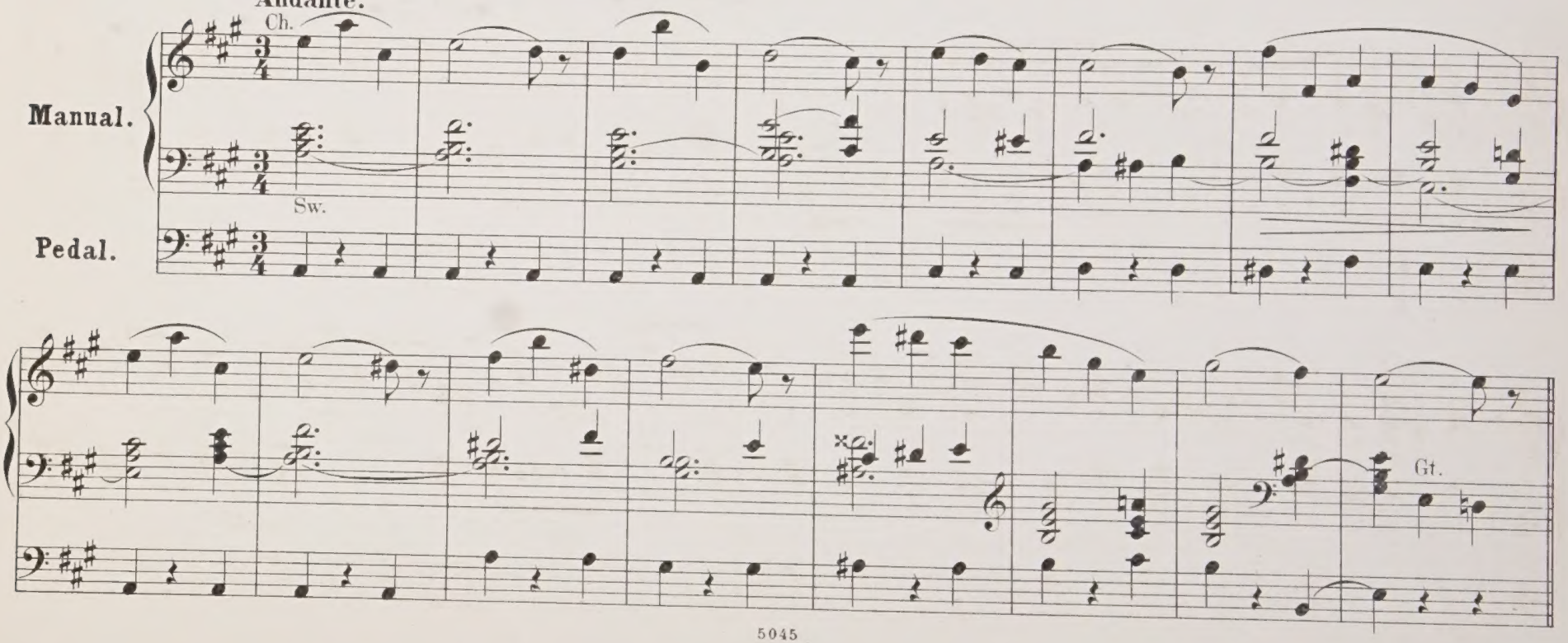


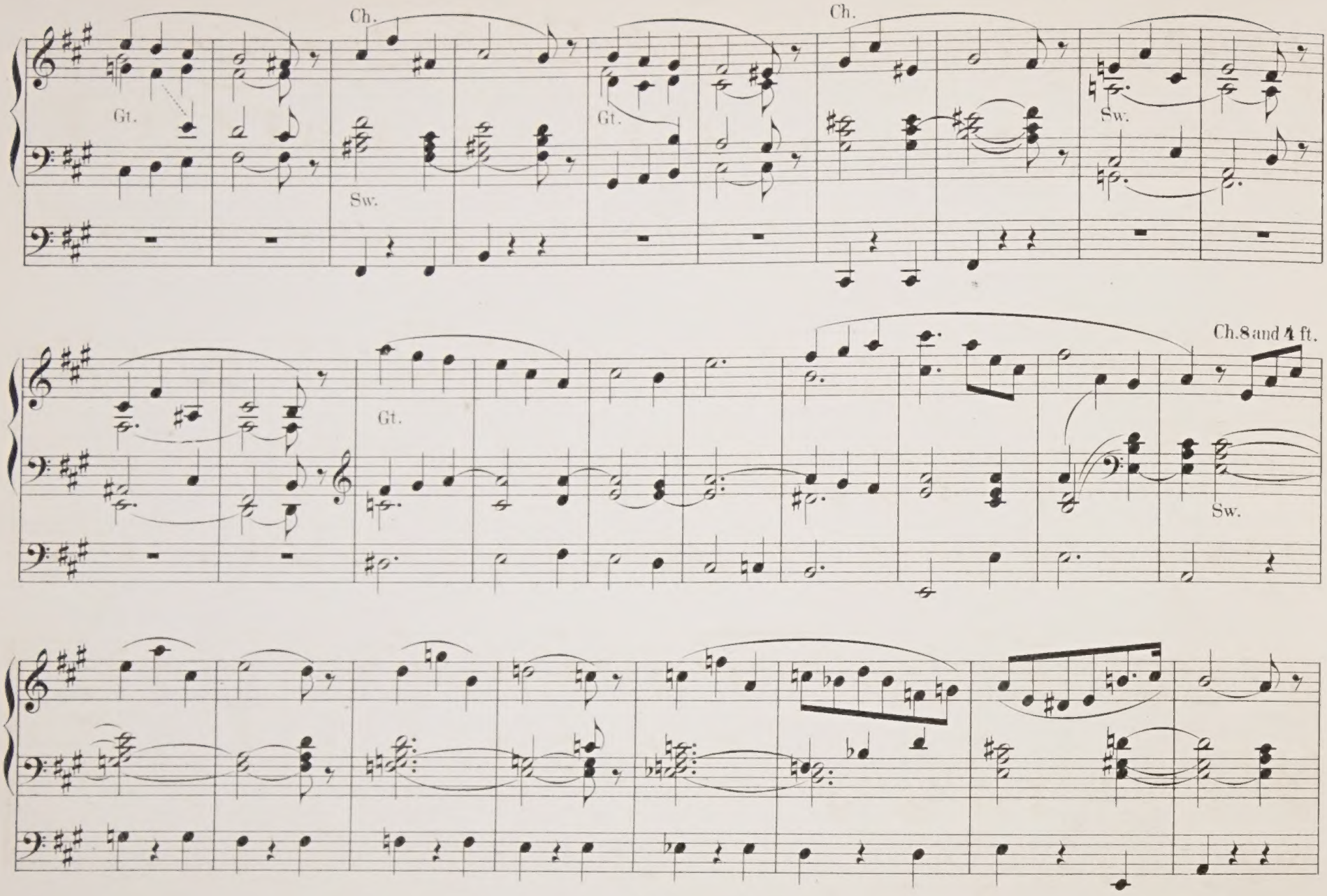


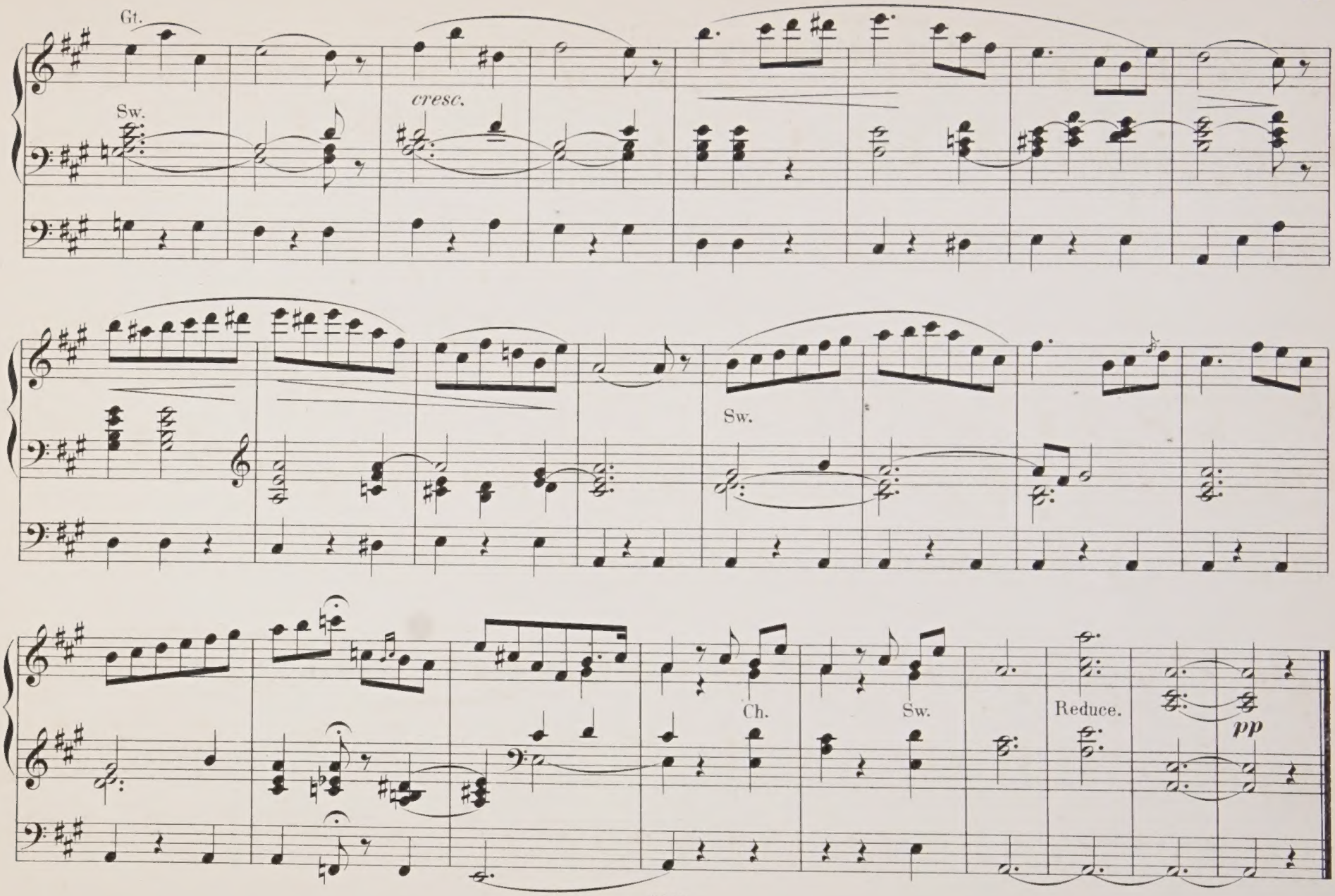
GREAT ORGAN, Diapasons.
SWELL, to Hautboy.
CHOIR, Clarabella.
PEDAL, **16** and **8** ft. stops.

COMMUNION in A.

Andante.



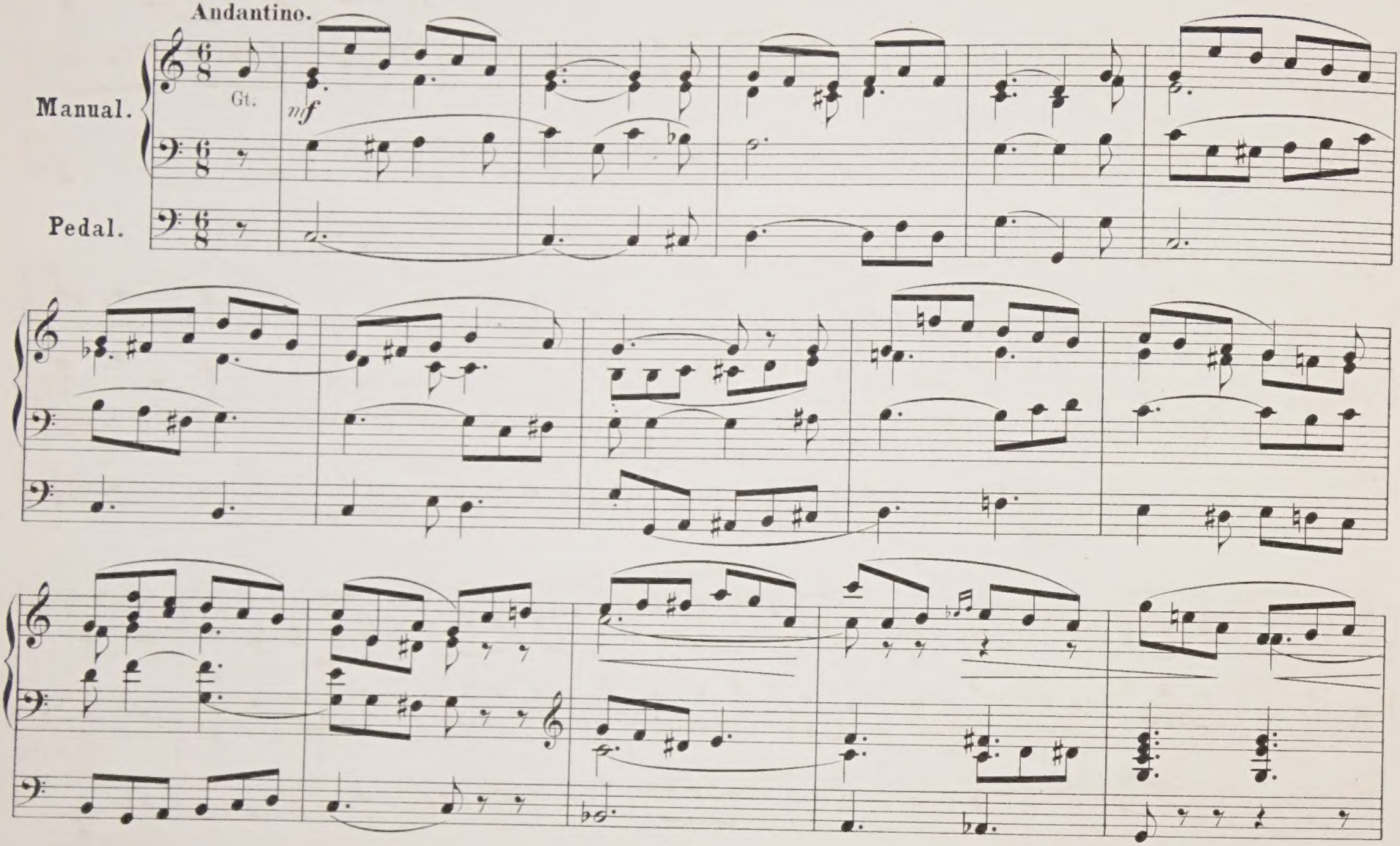

Ch.
Gt.
Sw.
Ch.
Gt.
Ch.
Sw.
Gt.
Ch. 8 and 4 ft.
Sw.

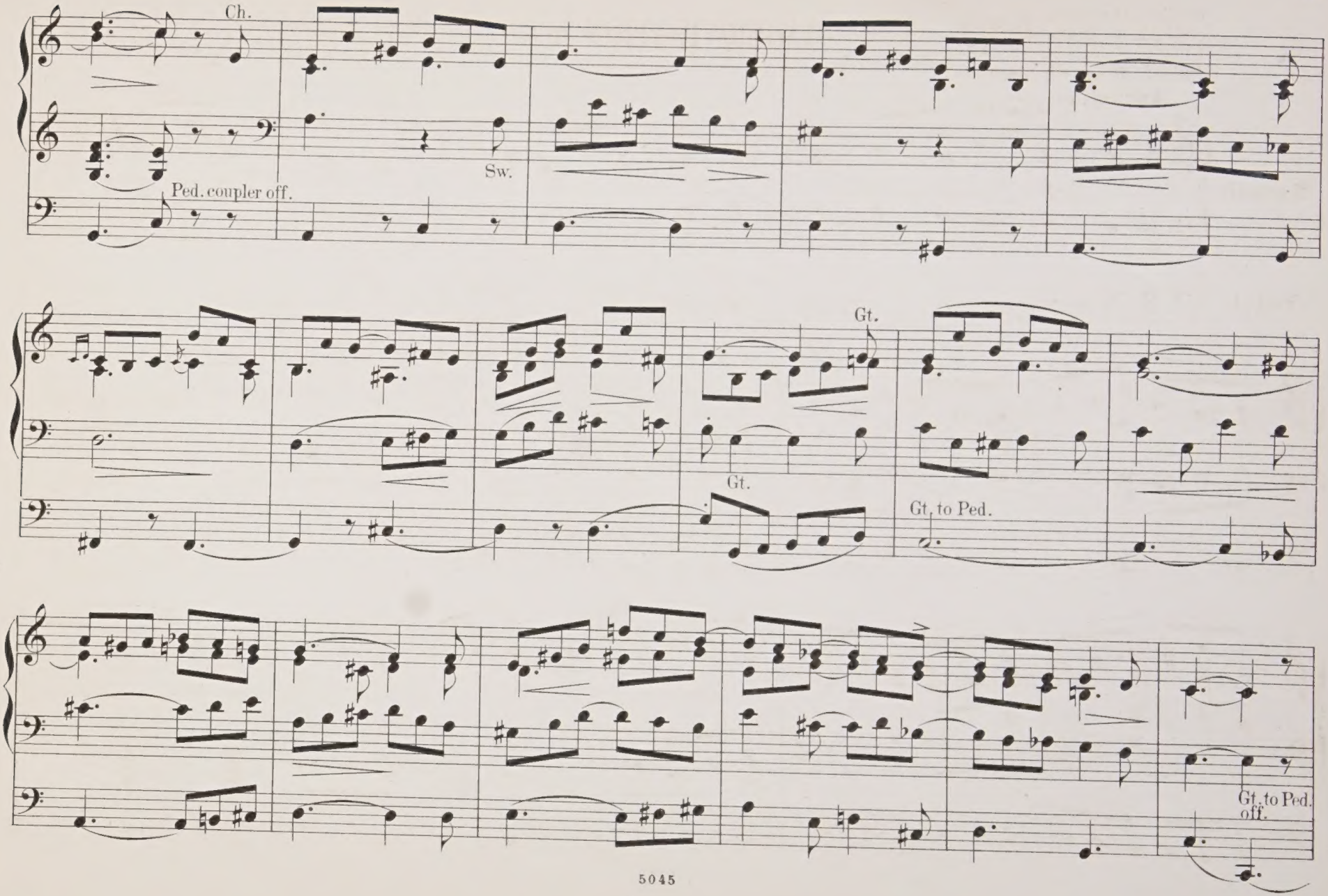

Gt.
Sw.
cresc.
Sw.
Ch.
Sw.
Reduce.
pp

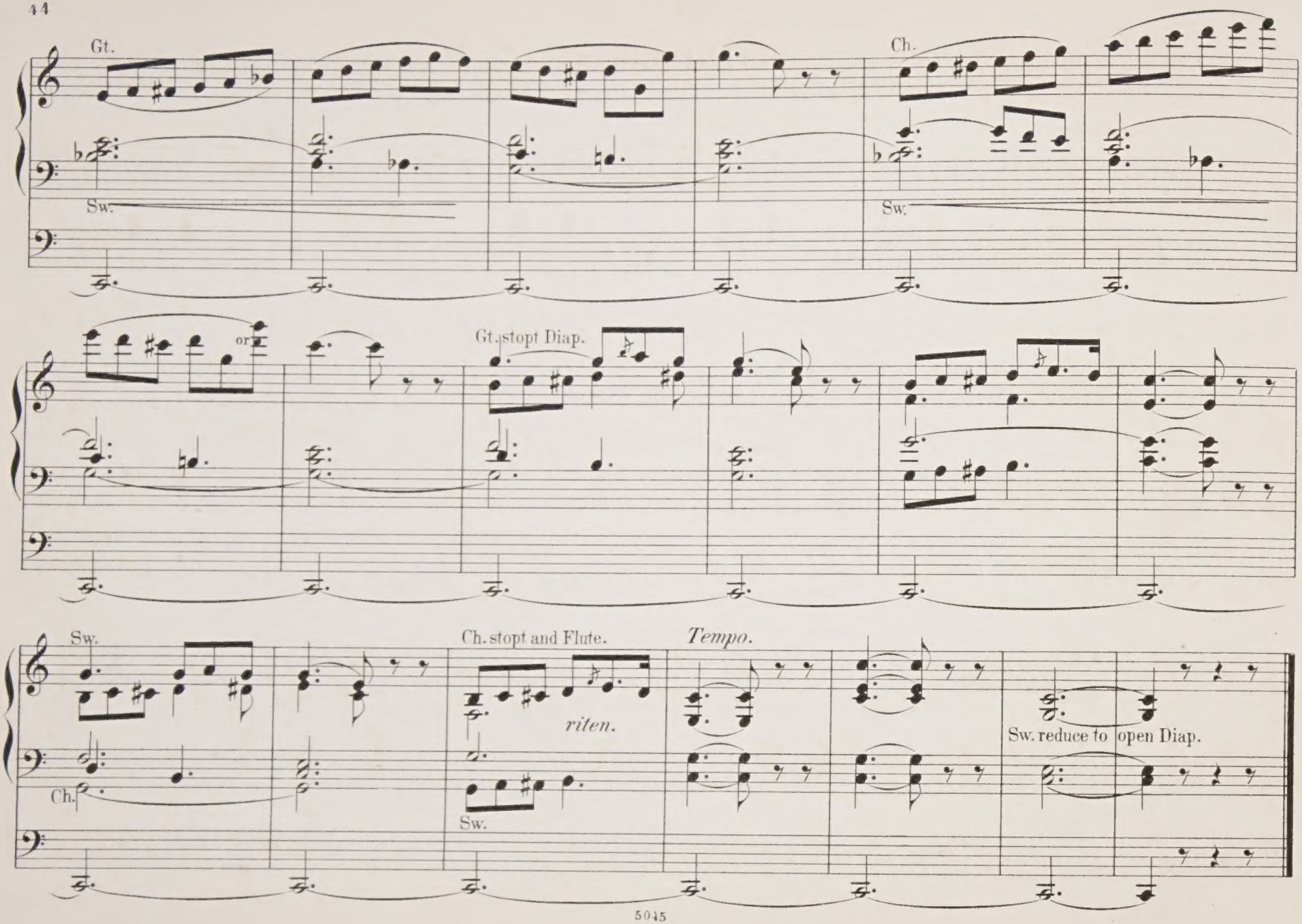
GREAT, Diapasons
SWELL, to Hautboy } coupled.
CHOIR, Stopt. Diap. and Dulciana.
PEDAL, **16** and **8** ft. coupled to Gt.

IMPROVISATION in C.

Andantino.



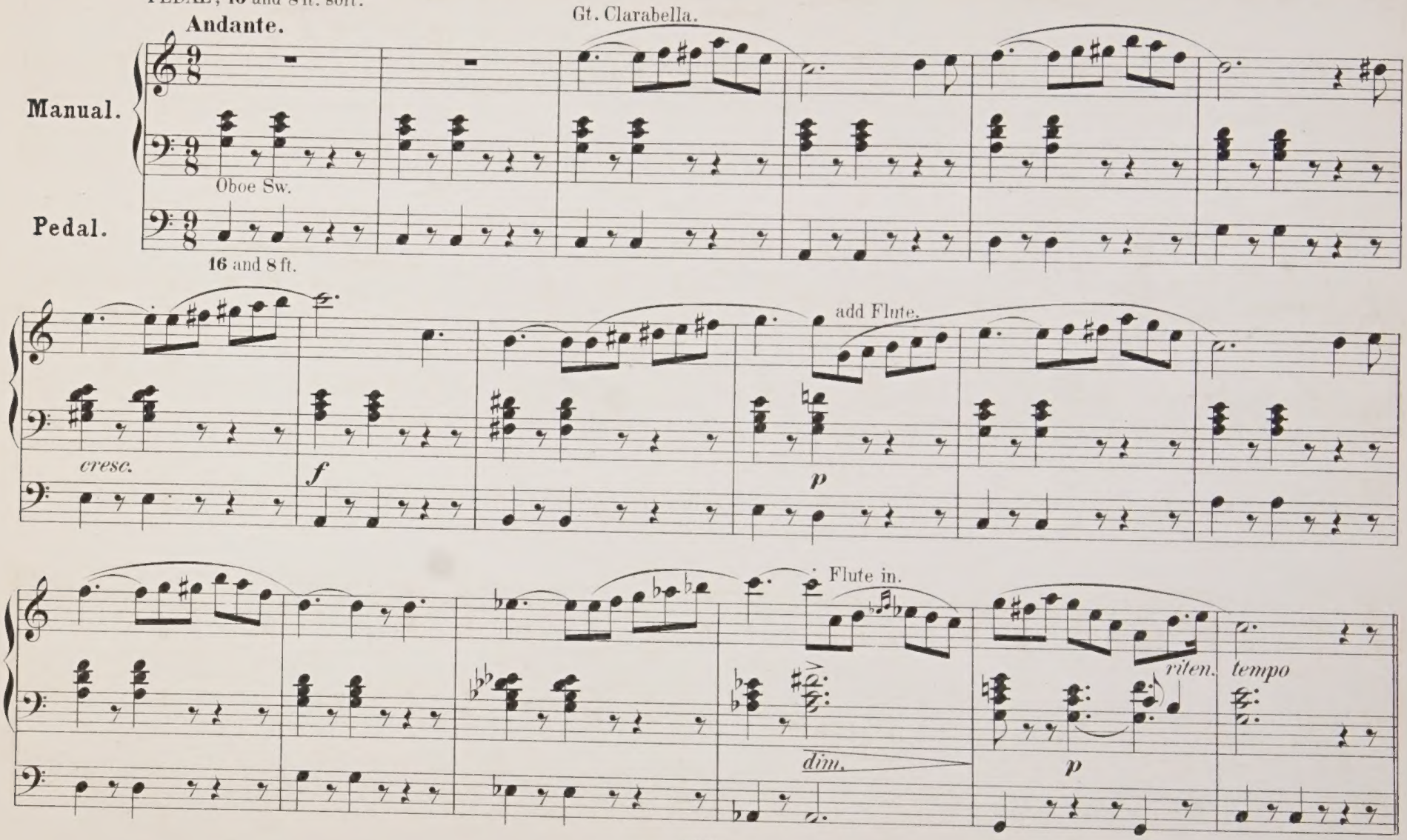

Ch.
Sw.
Ped. coupler off.
Gt.
Gt.
Gt. to Ped.
Gt. to Ped. off.


Gt.
Sw.
Ch.
Sw.
or
Gt. stopt Diap.
Sw.
Ch. stopt and Flute.
riten.
Sw.
Tempo.
Sw. reduce to open Diap.
Ch.

GREAT ORGAN, Clarabella.
SWELL, to Hautboy.
CHOIR, Dulciana or Gamba with Flute **4** ft.
PEDAL, **16** and **8** ft. soft.

OFFERTOIRE in C.

Andante.



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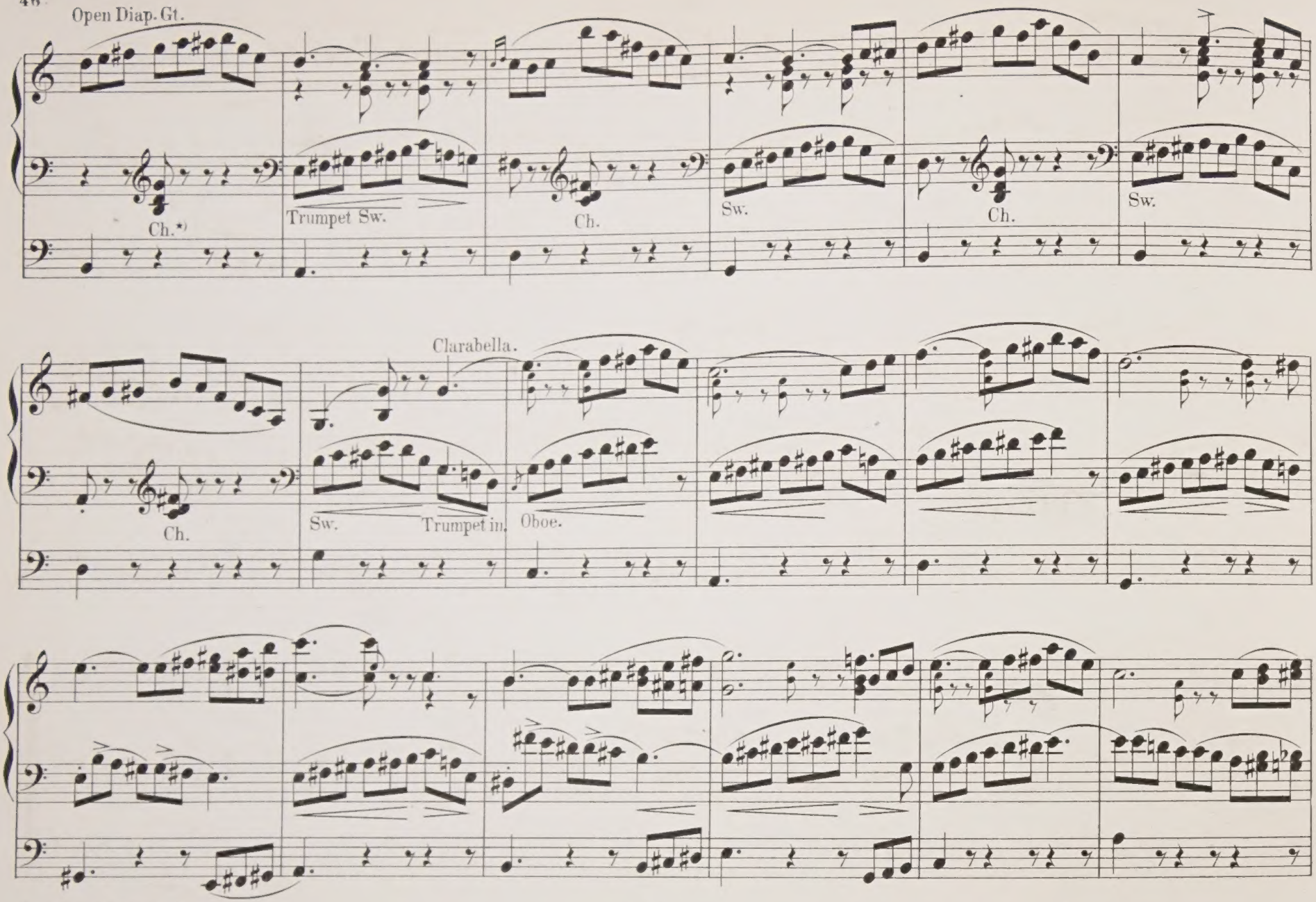
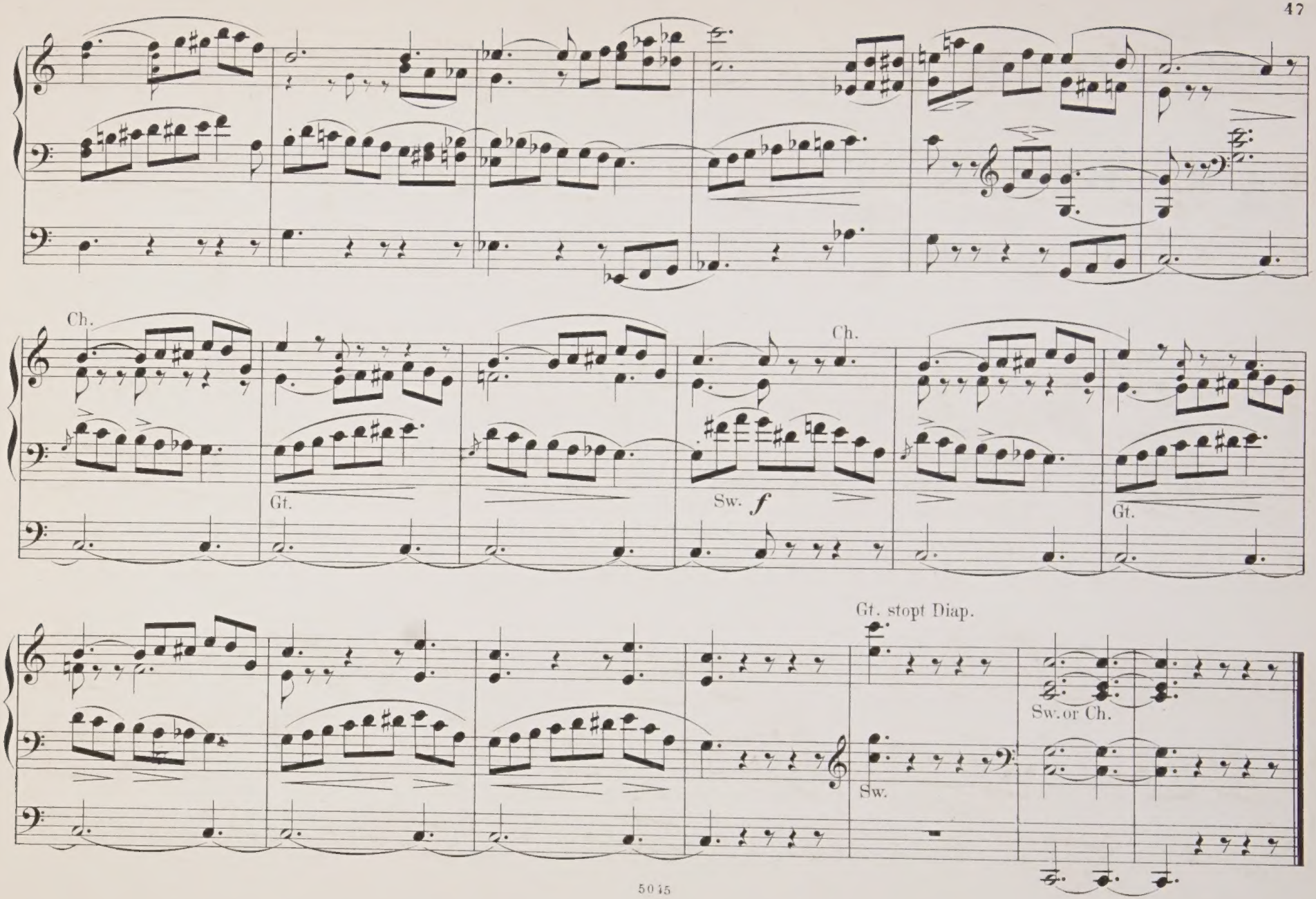
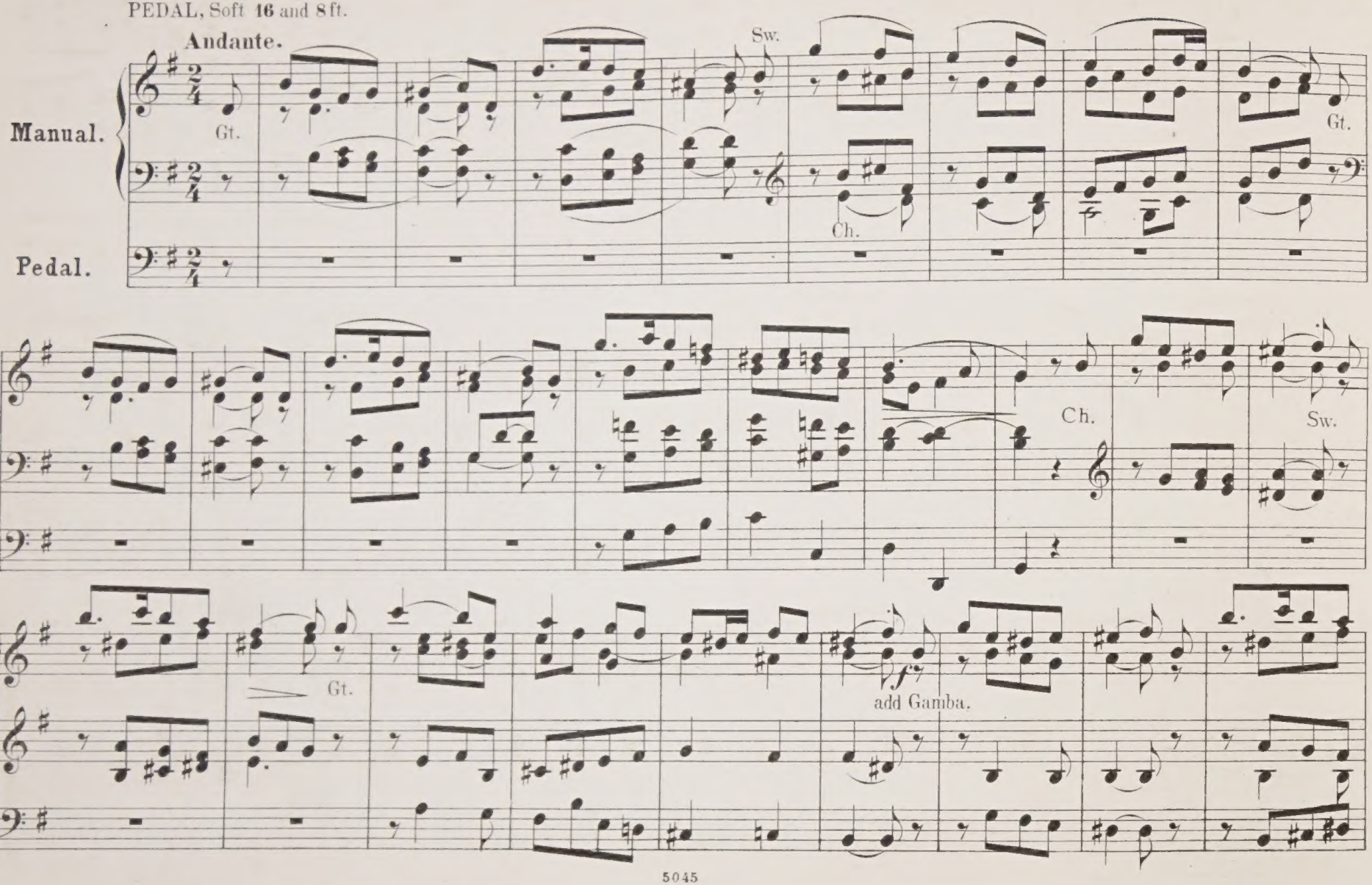


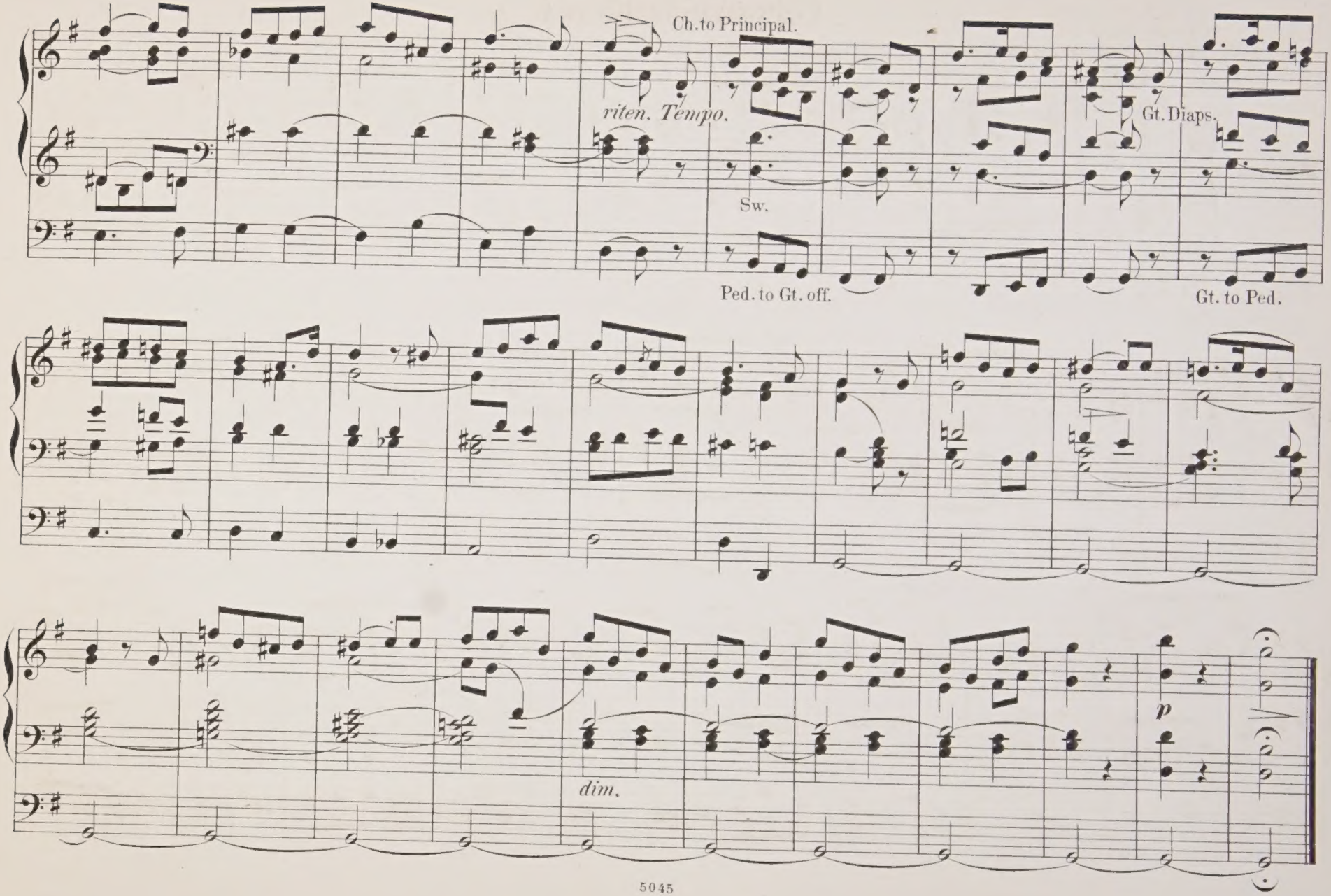
*) or Sw. with box shut.


Ch.
Gt.
Ch.
Sw. f
Gt.
Gt. stopt Diap.
Sw.
Sw. or Ch.

GREAT, Diapasons 8 ft.
SWELL, Soft Reed.
CHOIR, Stopt Diap.
PEDAL, Soft 16 and 8 ft.

IMPROVISATION in G.

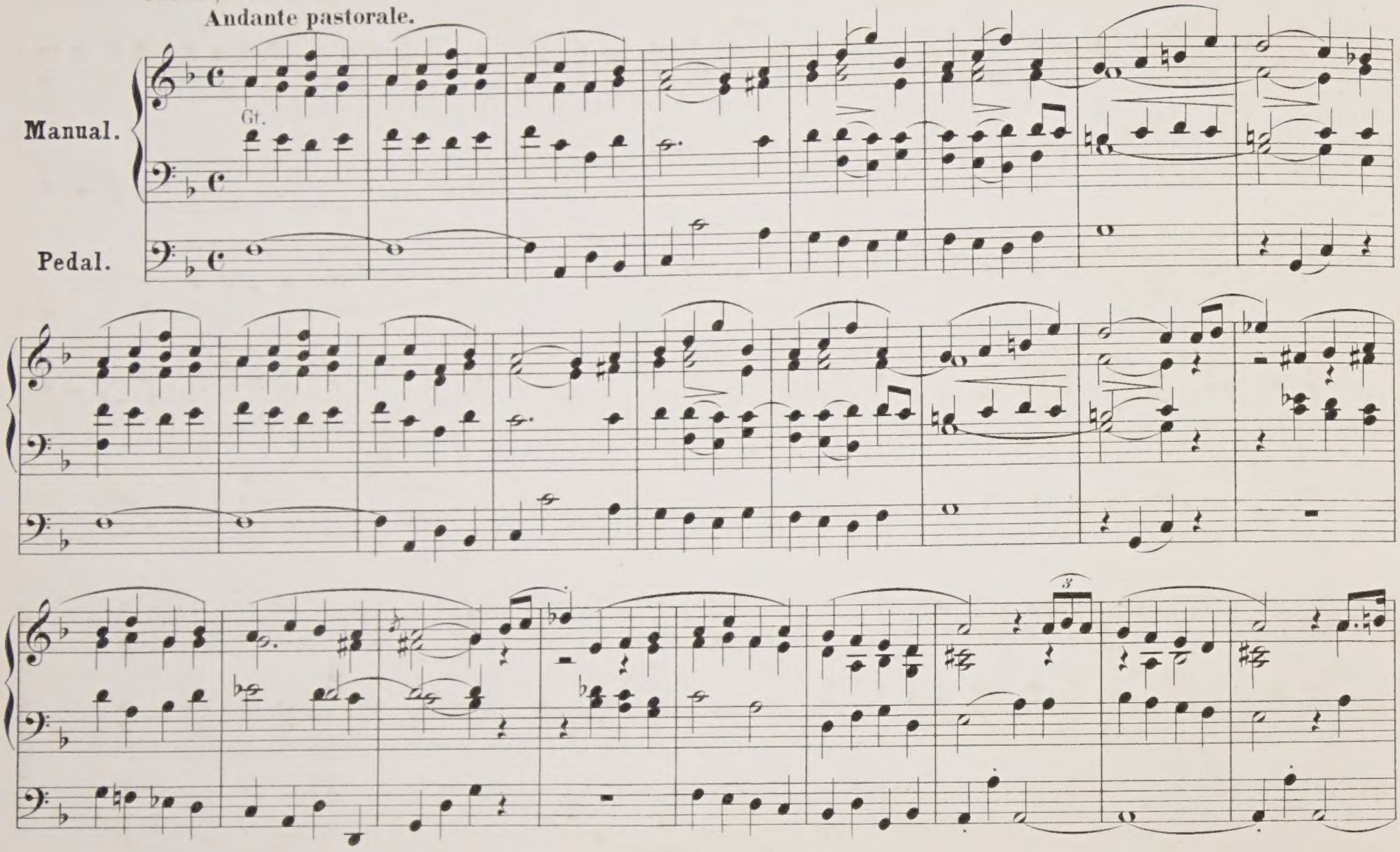


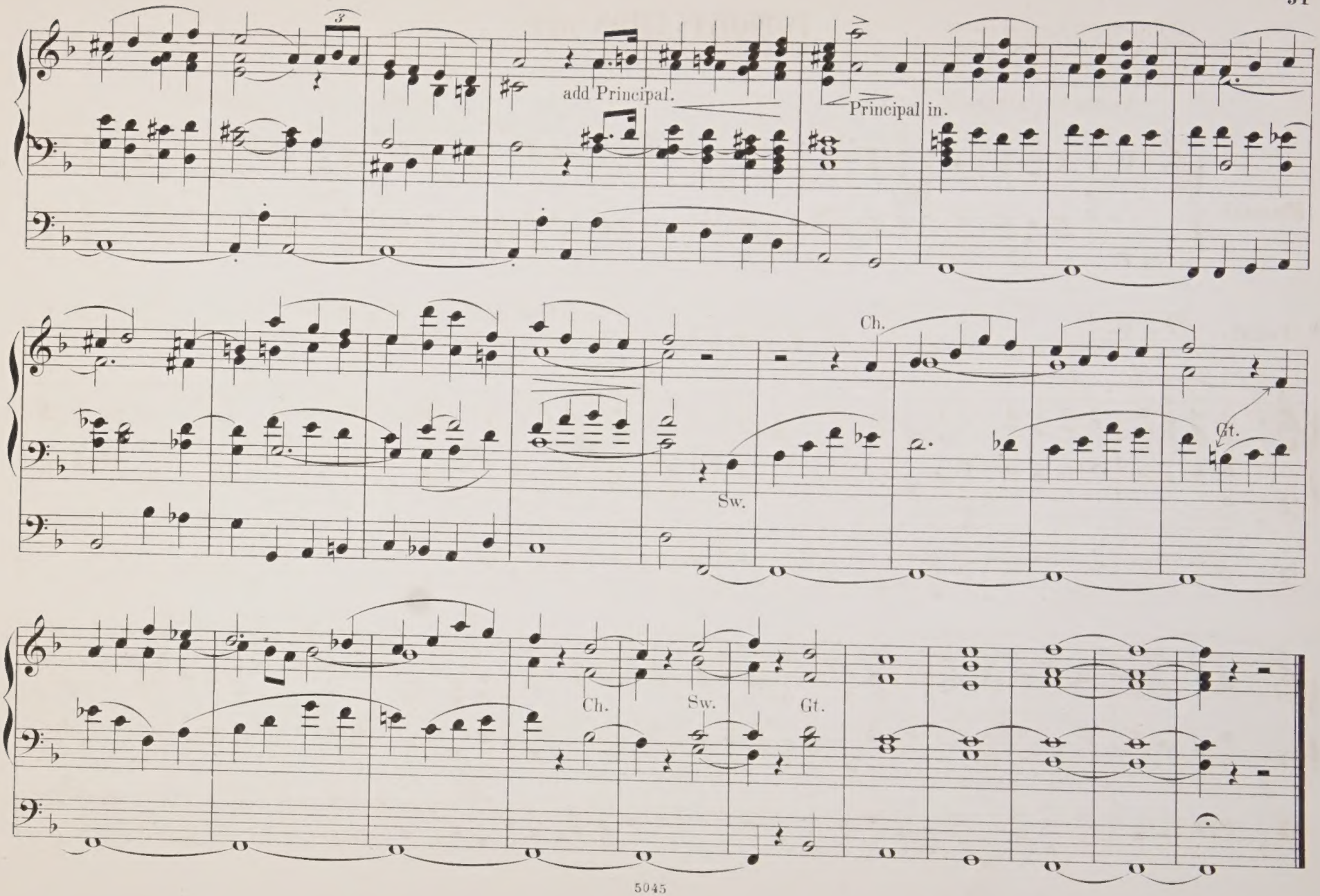

Ch. to Principal.
riten. Tempo.
Sw.
Gt. Diaps.
Ped. to Gt. off.
Gt. to Ped.
dim.
p

IMPROVISATION in F.

CHOIR, Stopt Diap. and Flute.
GREAT ORGAN, Diapasons.
SWELL, Diaps. Octave and Hautboy. } coupled.
PEDAL, 16 and 8 ft.

Andante pastorale.

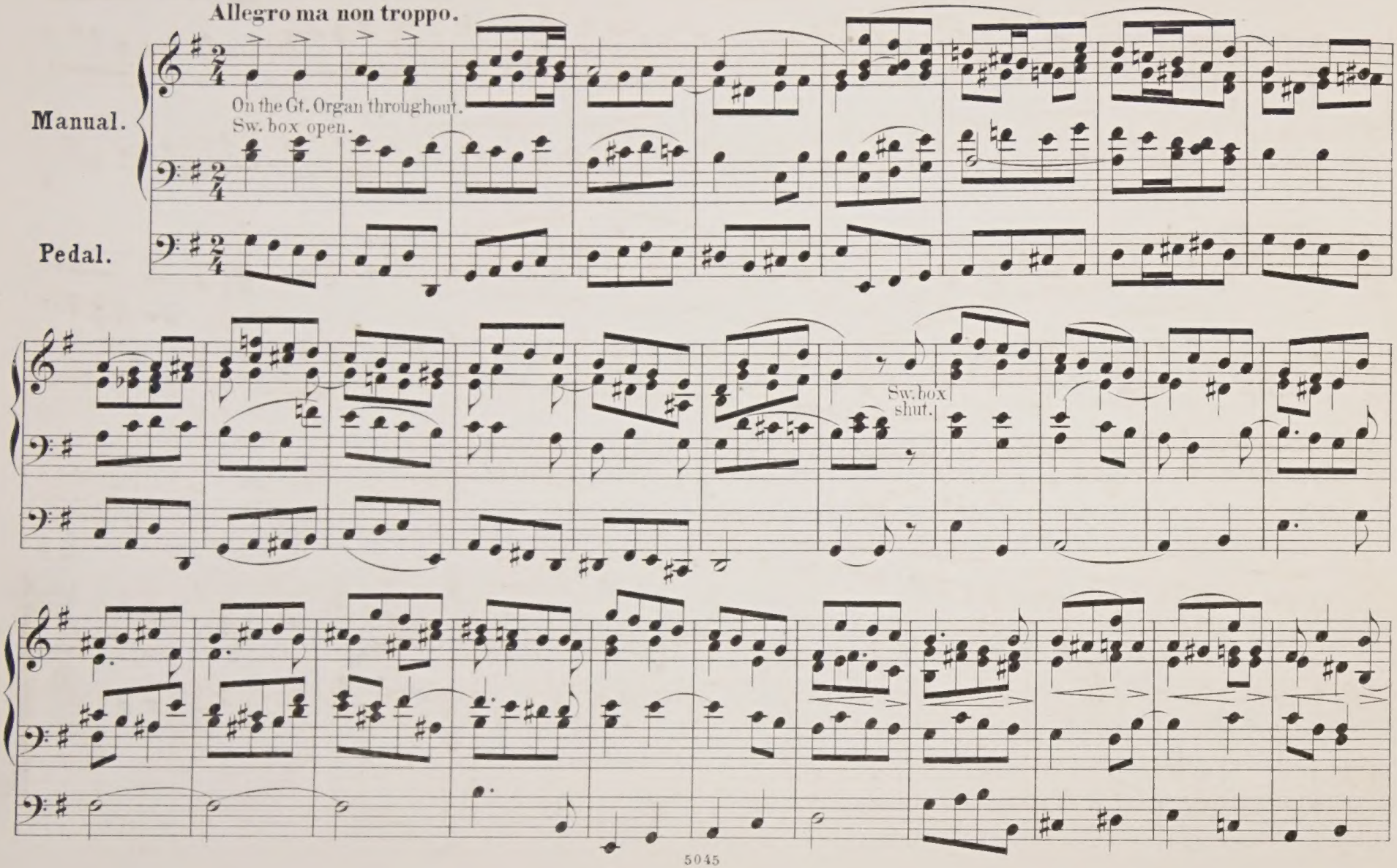


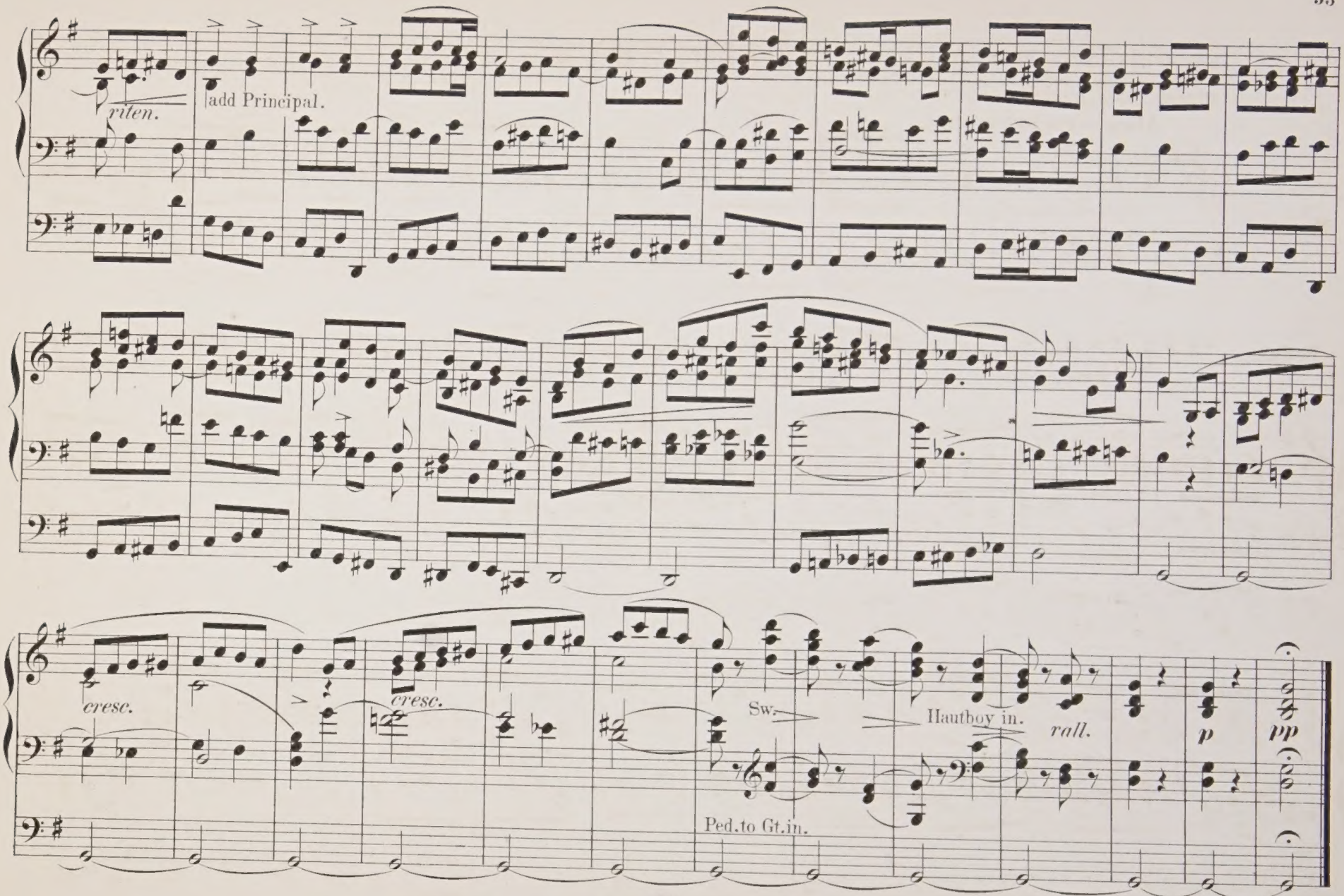

3
add Principal.
Principal in.
Ch.
Sw.
Gt.
Ch.
Sw.
Gt.

IMPROVISATION in G.

GREAT ORGAN, Diapasons 8 ft. } coupled.
SWELL, Reed.
PEDAL, 16 ft coupled to Gt.

Allegro ma non troppo.

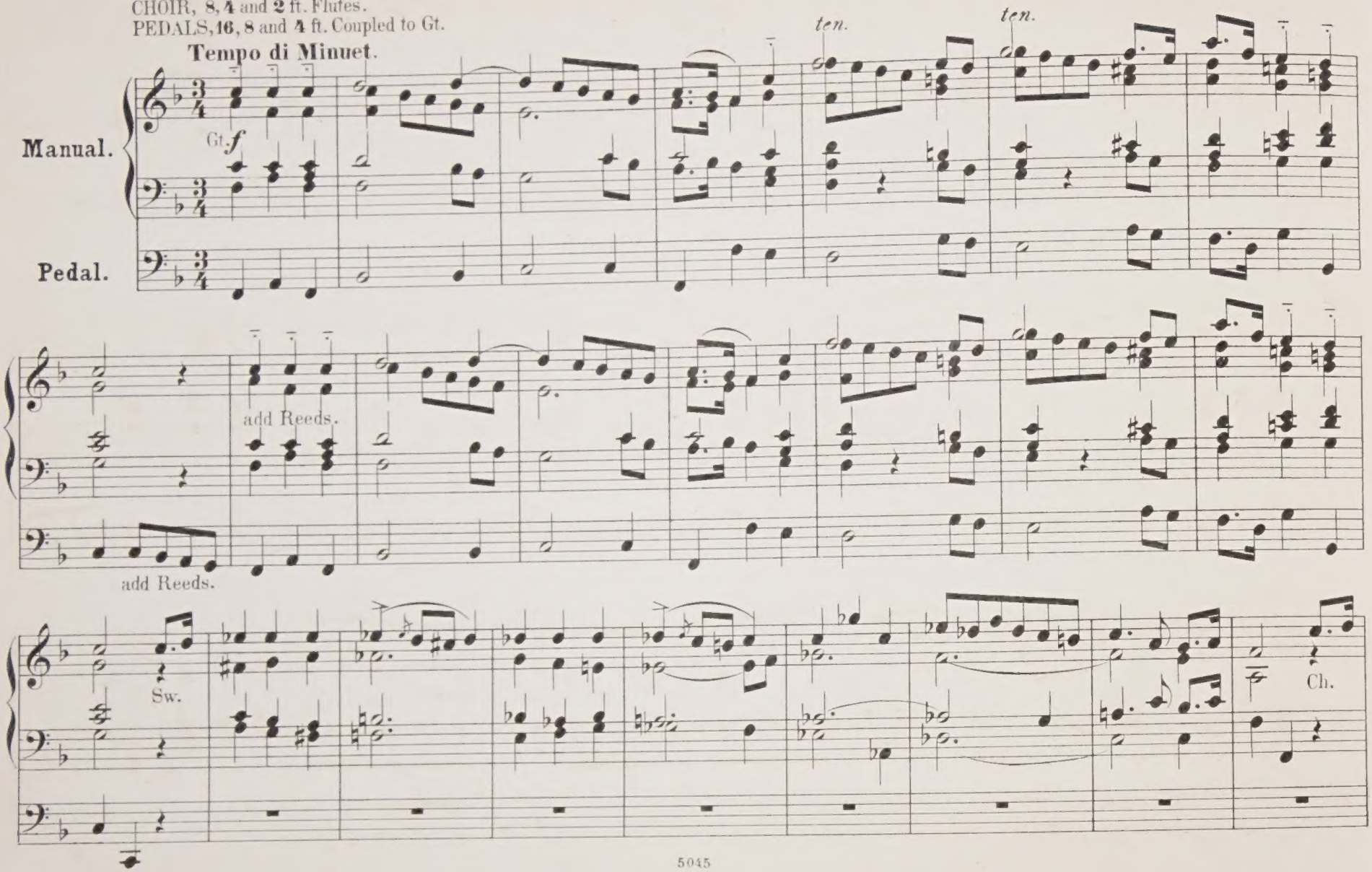


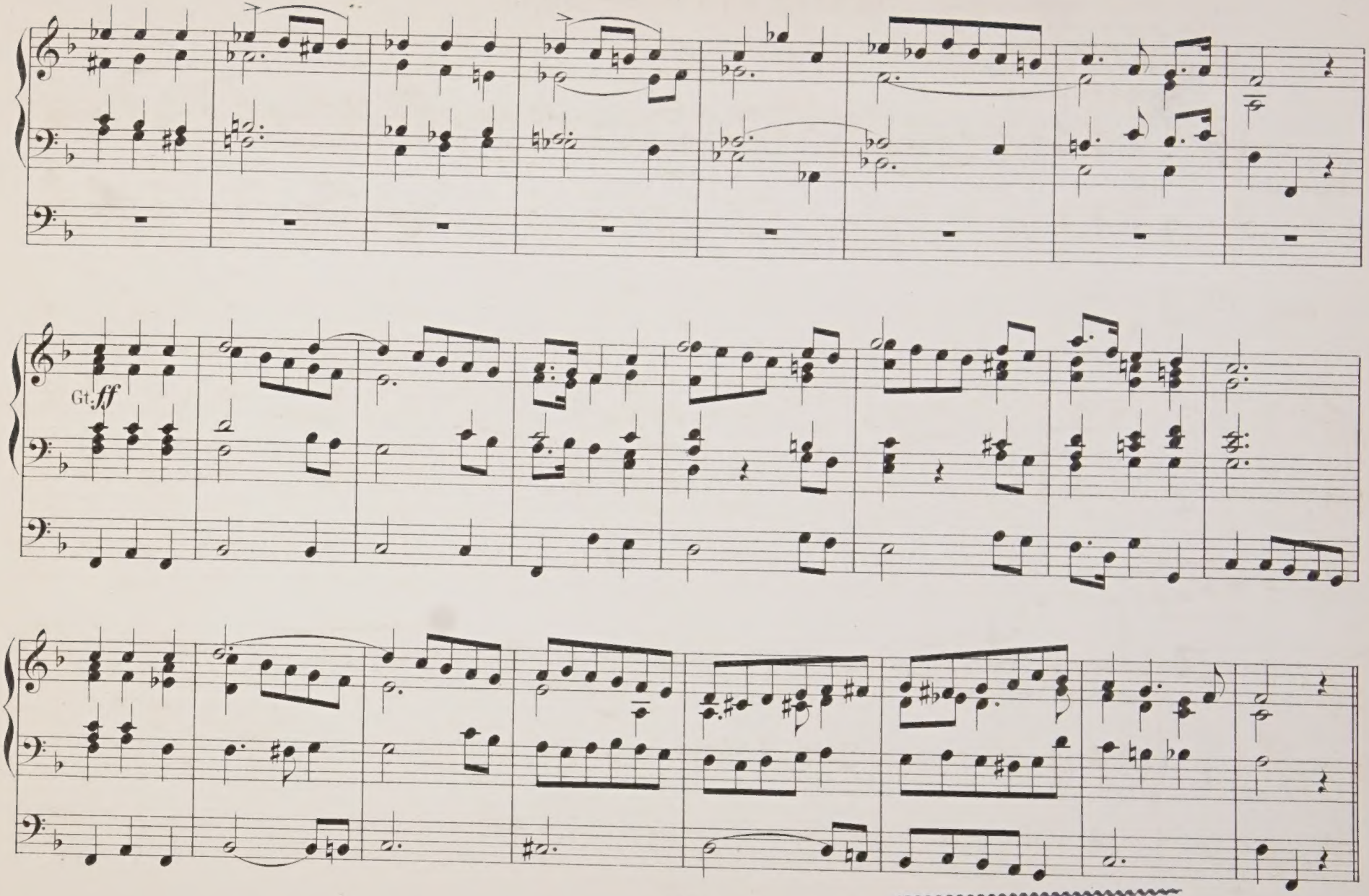

riten.
add Principal.
cresc.
cresc.
Sw.
Hautboy in.
rall.
p
pp
Ped.to Gt.in.

MENUET À LA POMPADOUR.

GREAT ORGAN, Full, without Reeds.
SWELL, 8 and 4 ft. with unison Reeds.
CHOIR, 8, 4 and 2 ft. Flutes.
PEDALS, 16, 8 and 4 ft. Coupled to Gt.

Tempo di Minuet.





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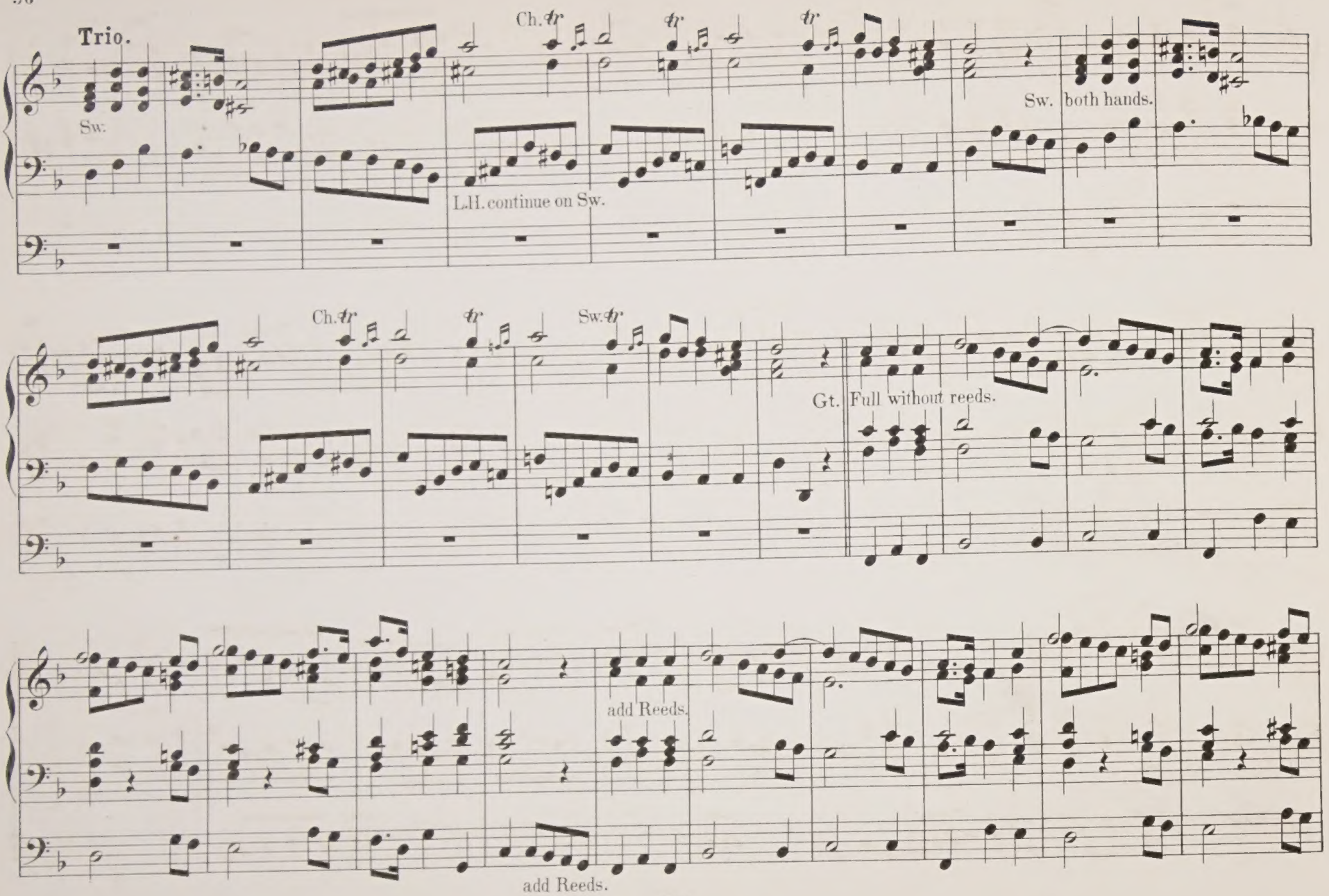
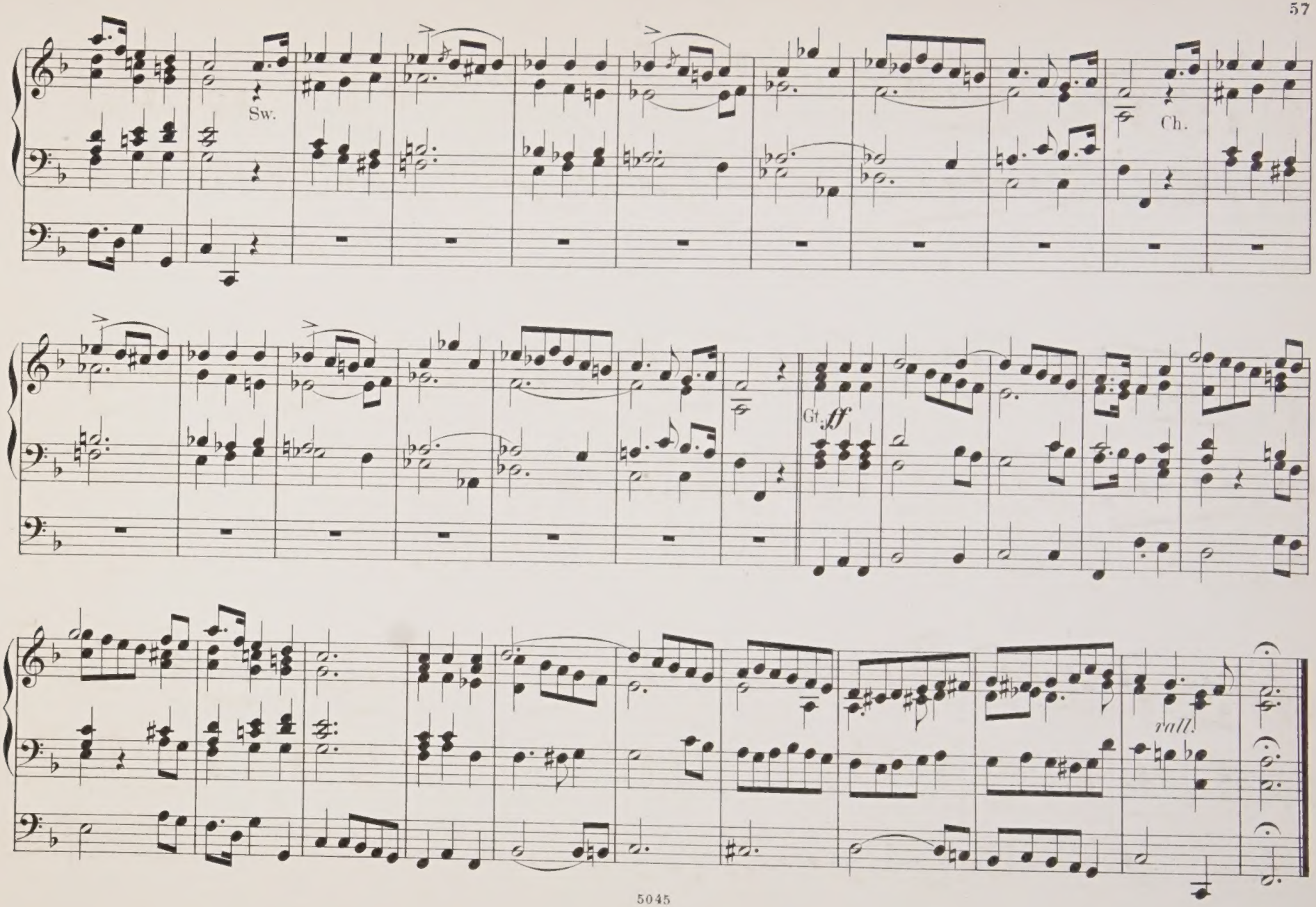
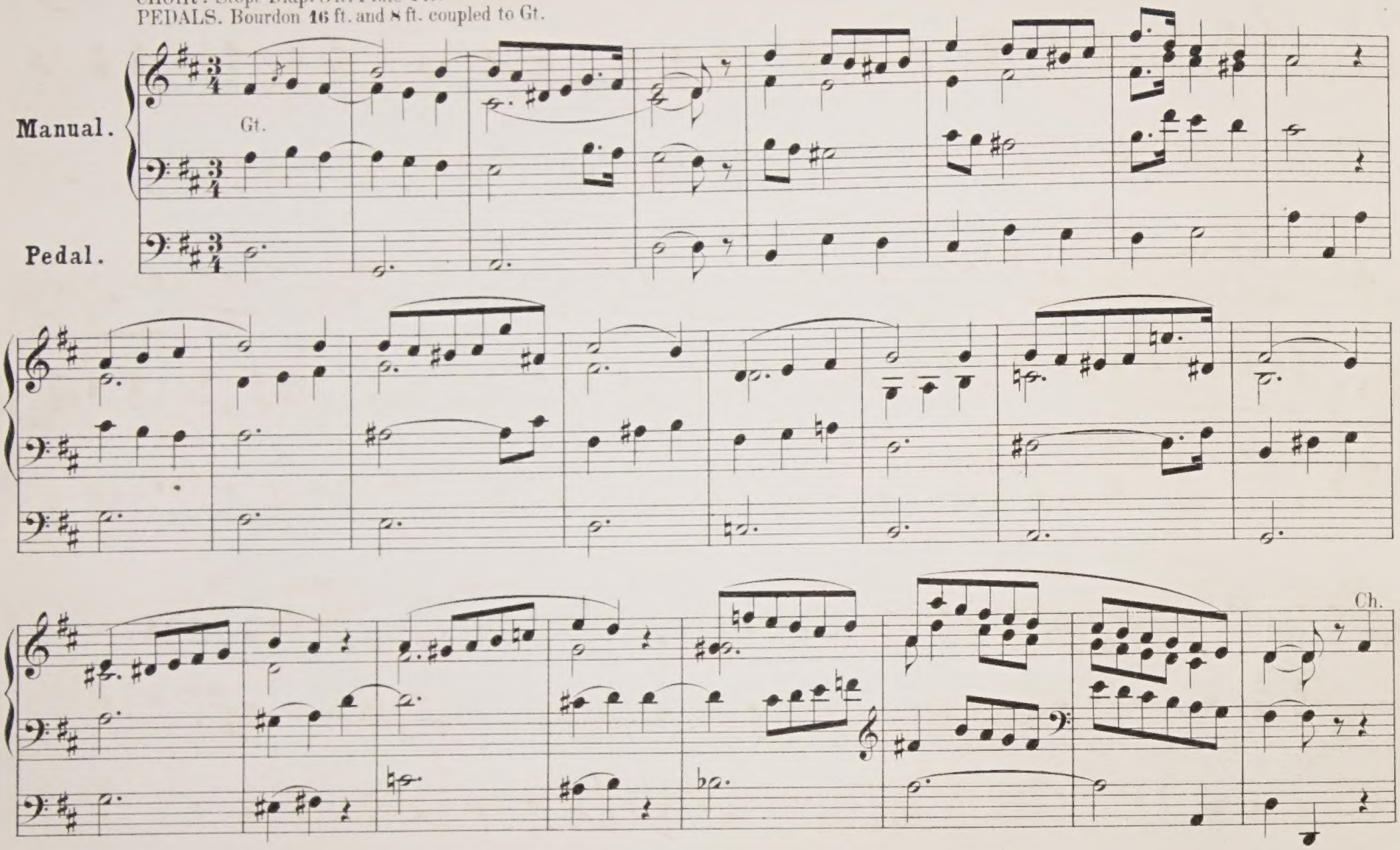
OF ALBERTA

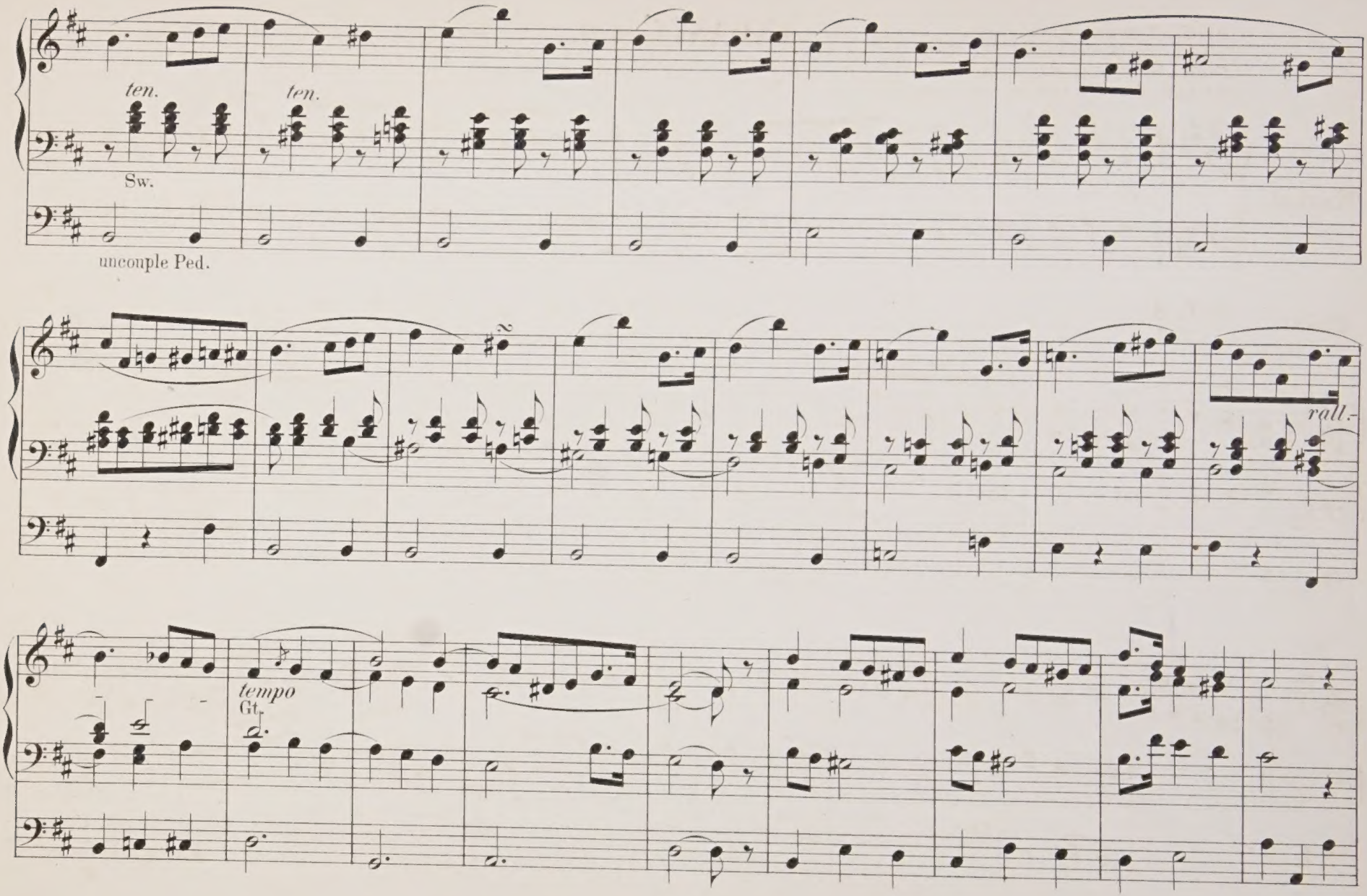

Trio.
Sw.
Ch.
L.H. continue on Sw.
Sw. both hands.
Ch.
Sw.
Gt.
Full without reeds.
add Reeds.
add Reeds.

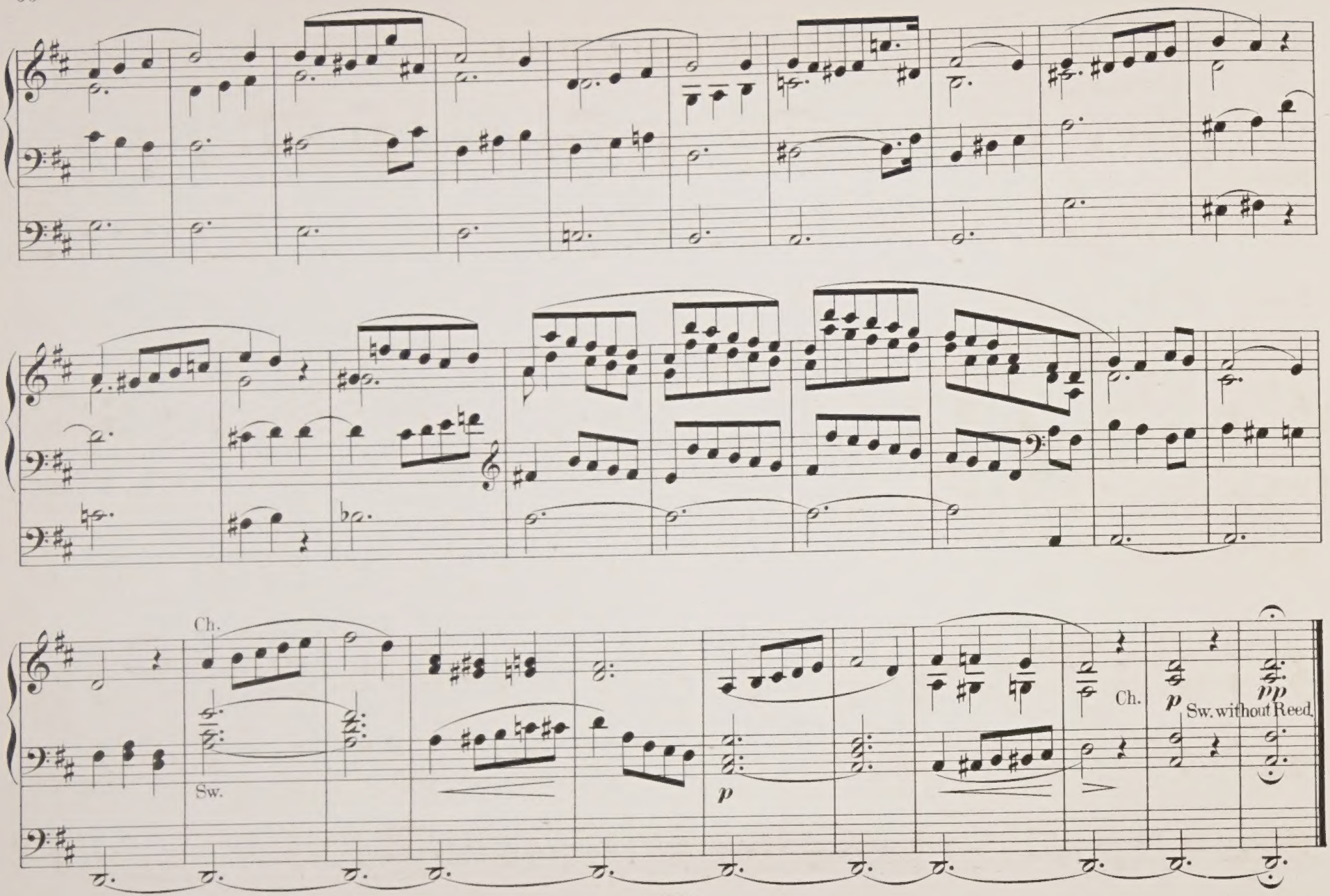

Sw.
Ch.
Gt.
ff
rall.

ANDANTE in D.

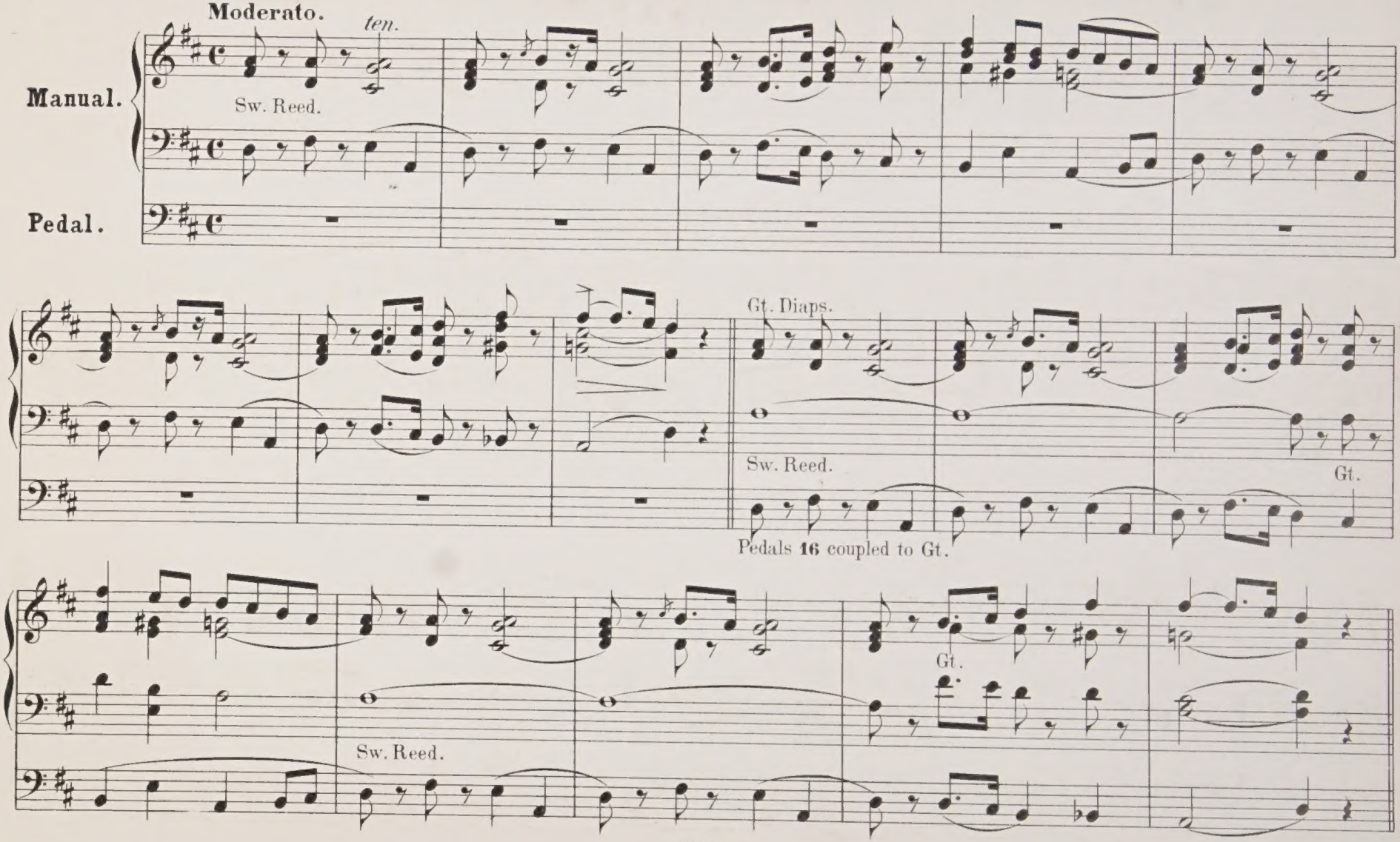
GREAT. Diapasons 8 ft.
SWELL. Diaps, Octave and Soft Reed.
CHOIR. Stopt Diap. 8 ft. Flute 4 ft.
PEDALS. Bourdon 16 ft. and 8 ft. coupled to Gt.

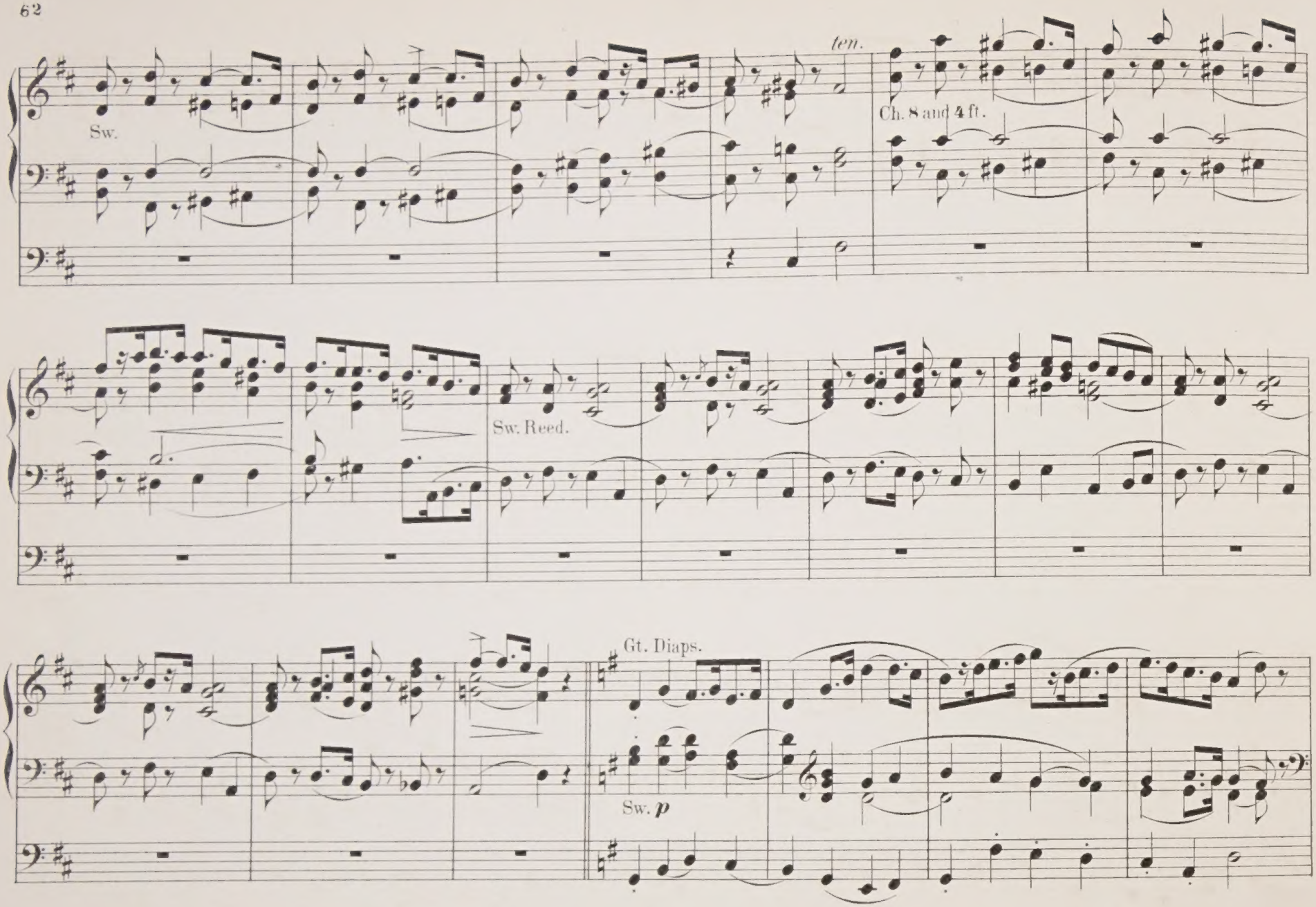


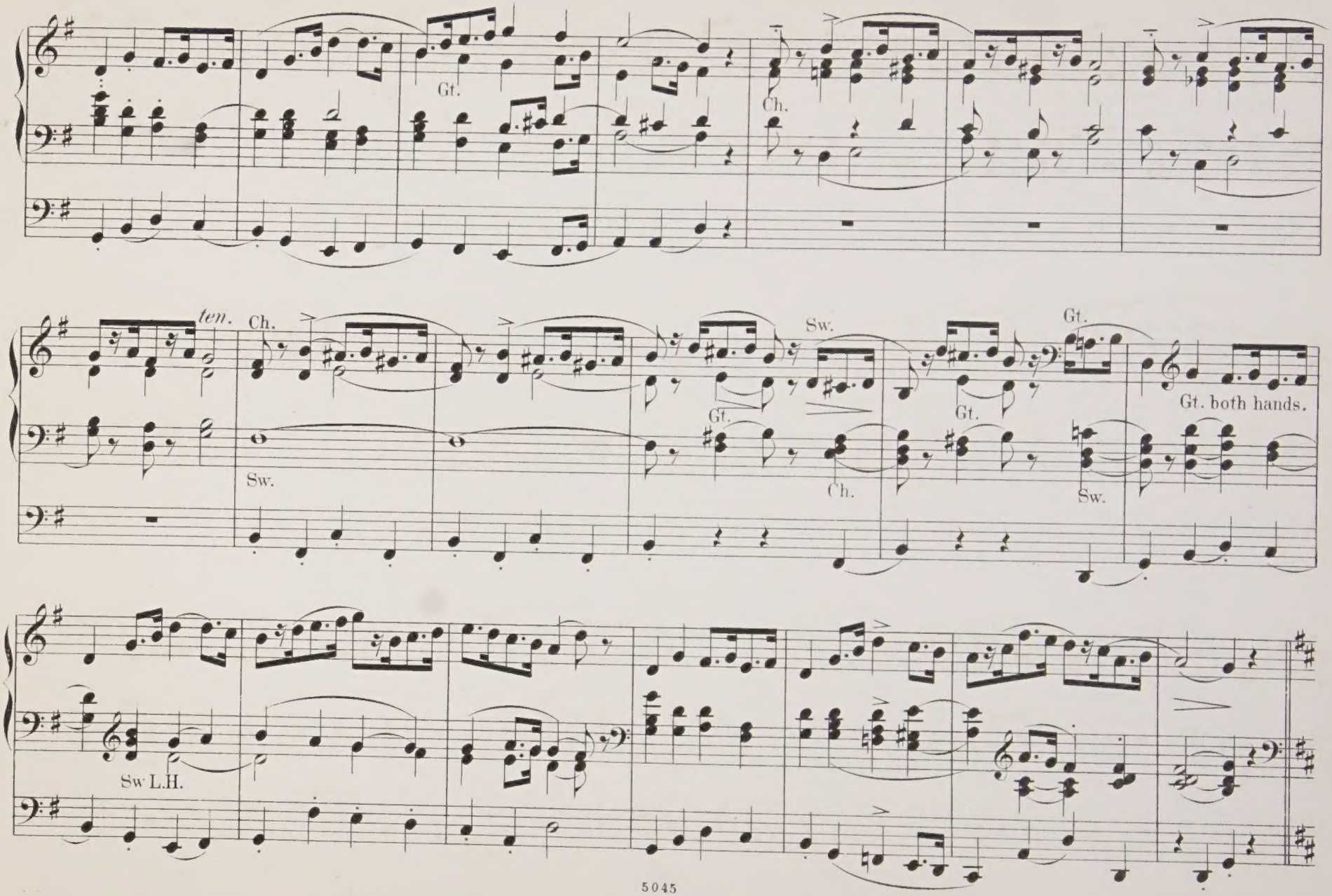

ten.
ten.
Sw.
unconple Ped.
rall.
tempo
Gt.

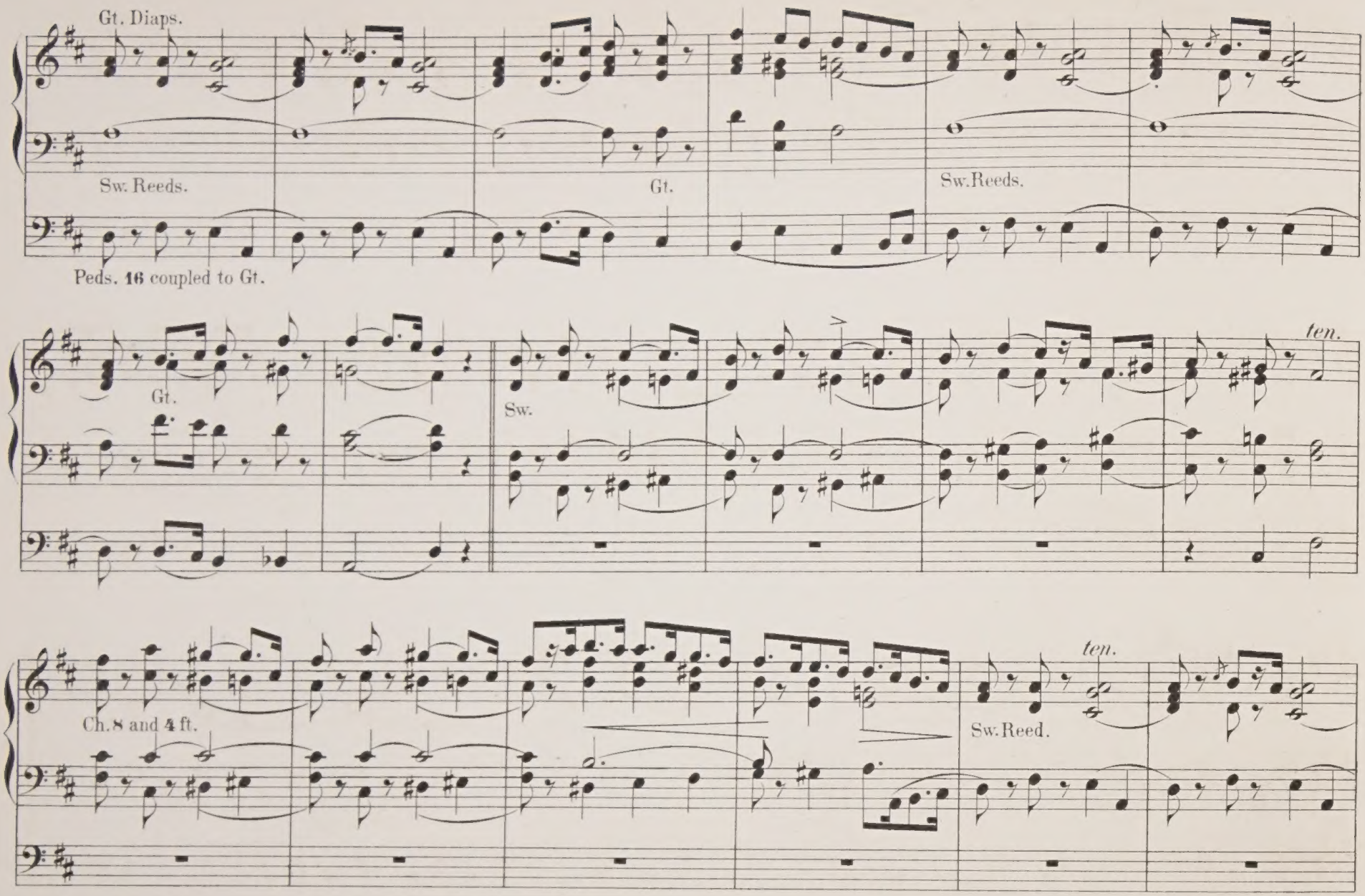

Ch.
Sw.
p
Ch.
p
Sw. without Reed.
pp

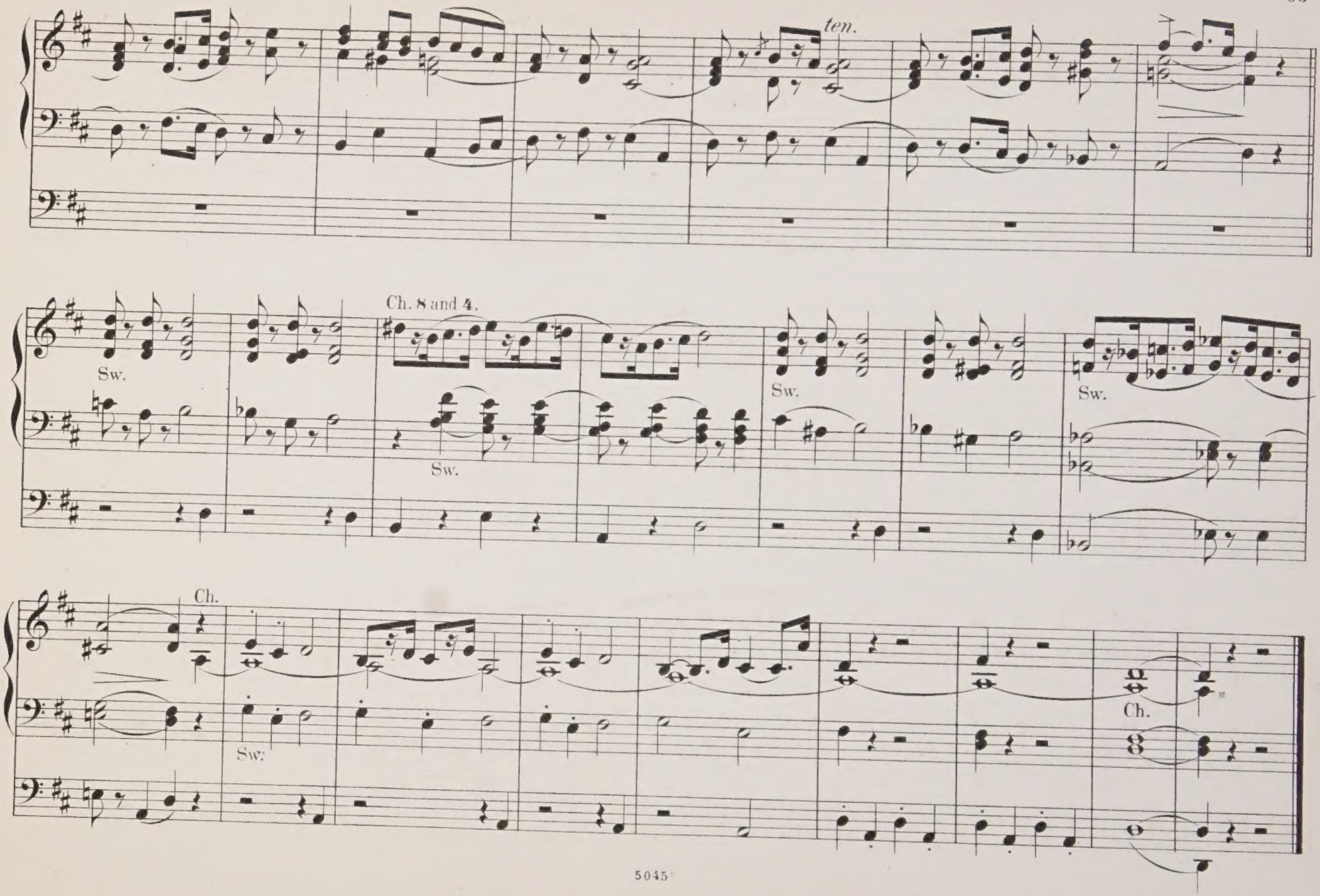
MARCHE HOLLANDAISE.




Sw.
ten.
Ch. 8 and 4 ft.
Sw. Reed.
Gt. Diaps.
Sw. p


Gt.
Ch.
ten.
Ch.
Sw.
Gt.
Ch.
Gt.
Sw.
Gt.
Gt. both hands.
Sw.
Sw L.H.

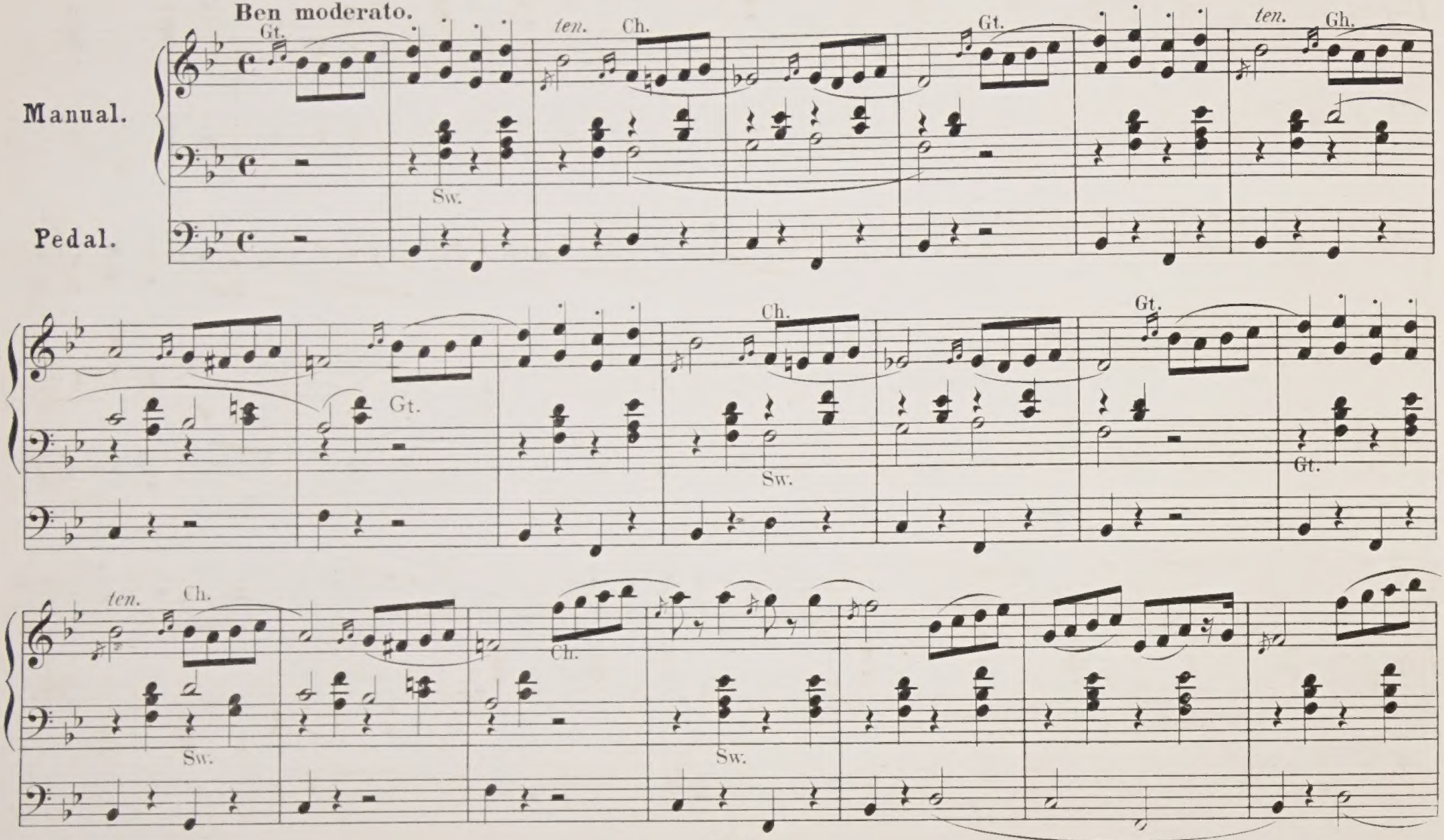

Gt. Diaps.
Sw. Reeds.
Gt.
Sw. Reeds.
Peds. 16 coupled to Gt.
Gt.
Sw.
ten.
Ch. 8 and 4 ft.
ten.
Sw. Reed.

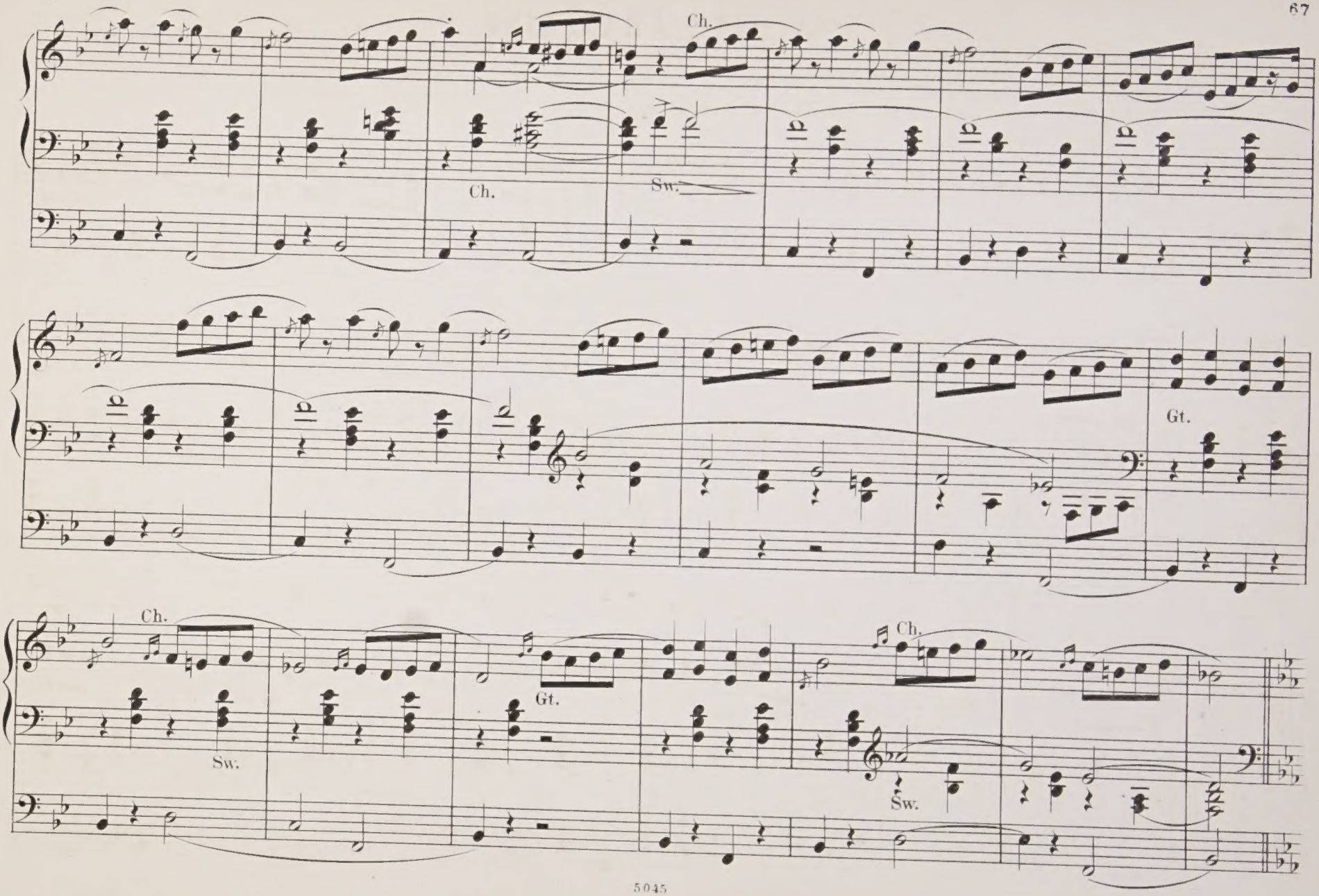

ten.
Ch. 8 and 4.
Sw.
Sw.
Sw.
Sw.
Ch.
Sw.
Ch.

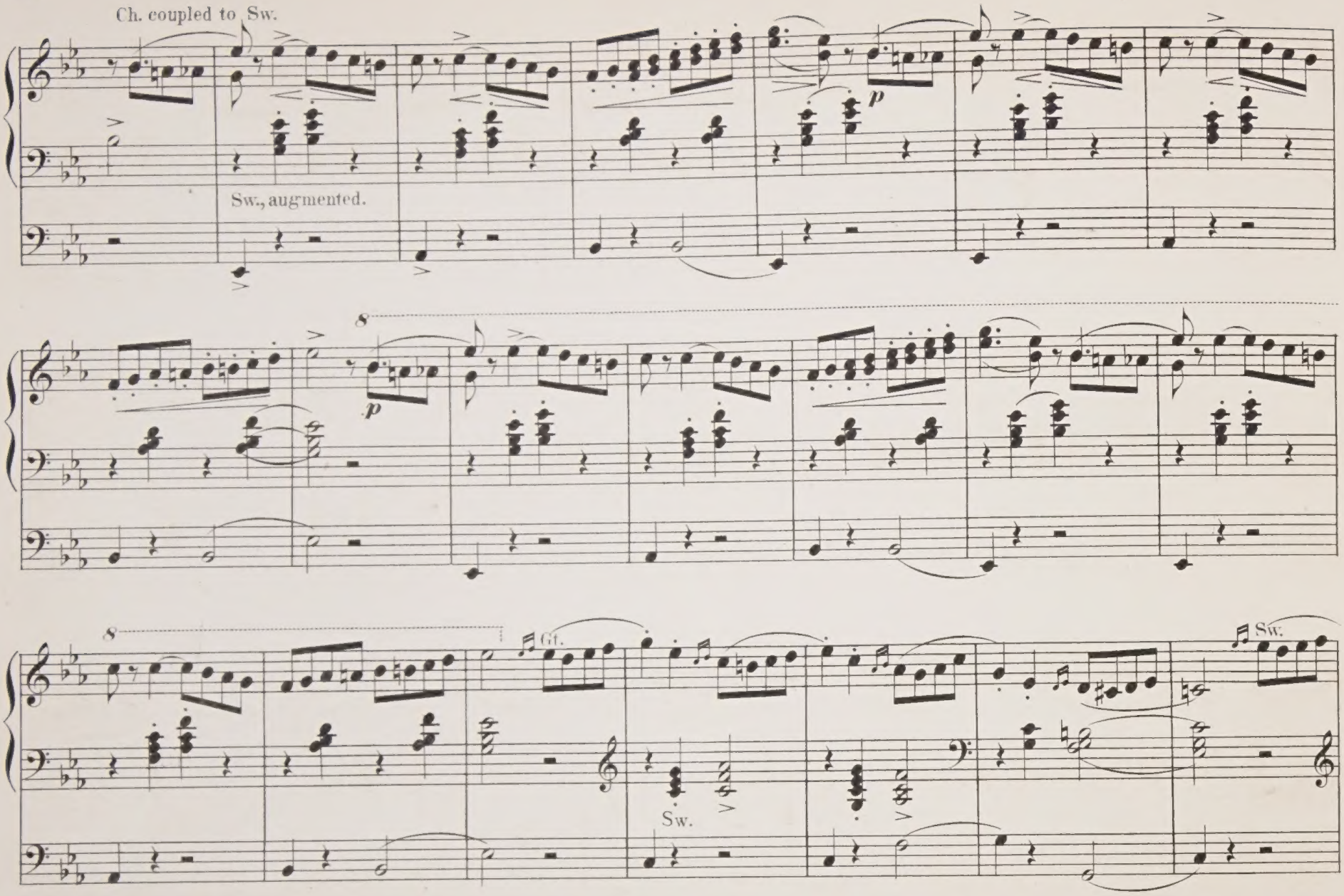
GAVOTTE FRANÇAISE.

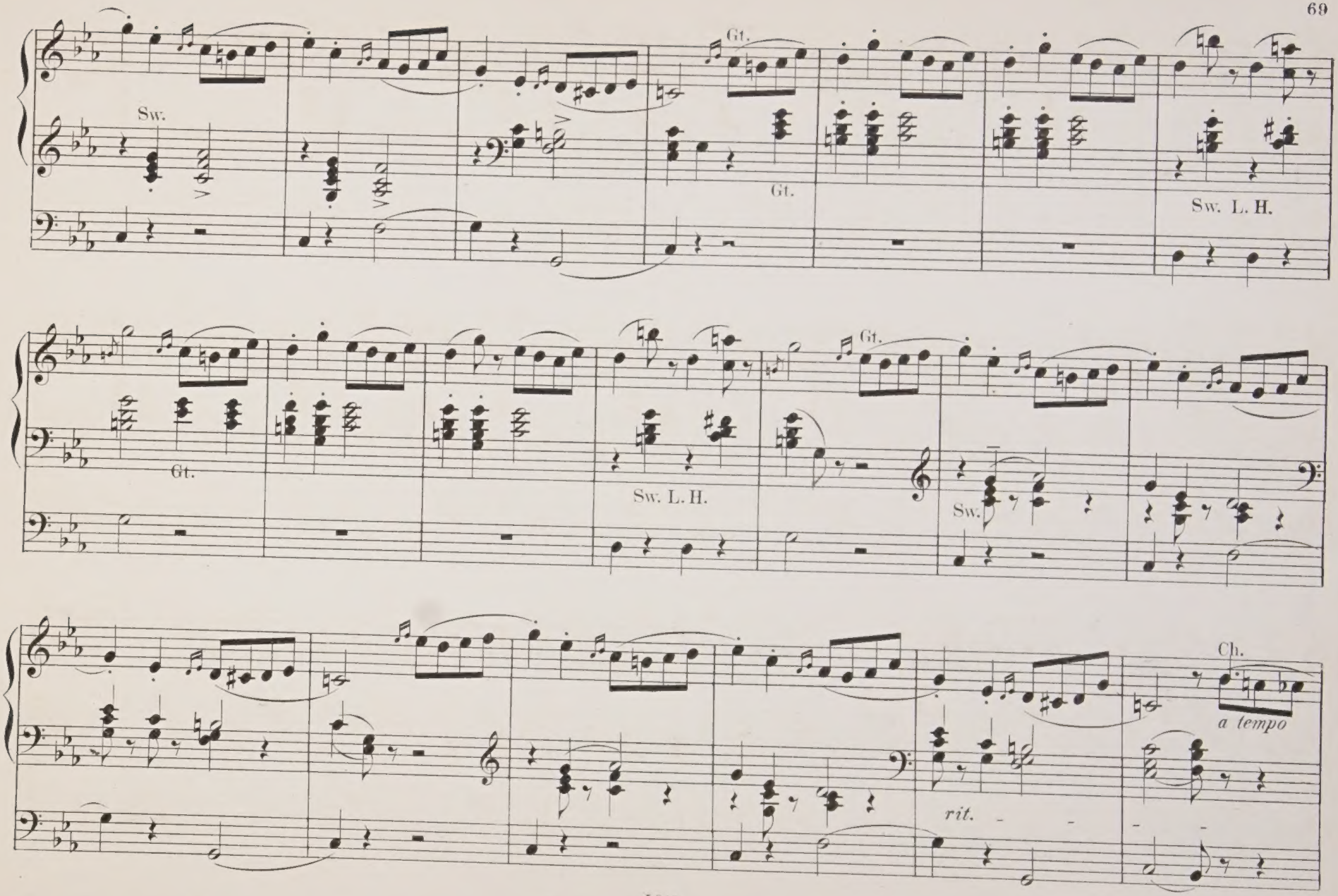
GREAT. Open Diap coupled to Sw.
SWELL. Open, Stopt, Octave and Reed.
CHOIR. Lieblich 8 ft. Flute 4 ft.
PEDALS. Open 16 ft. flute 8 ft. (coupled to Ch. if necessary.)

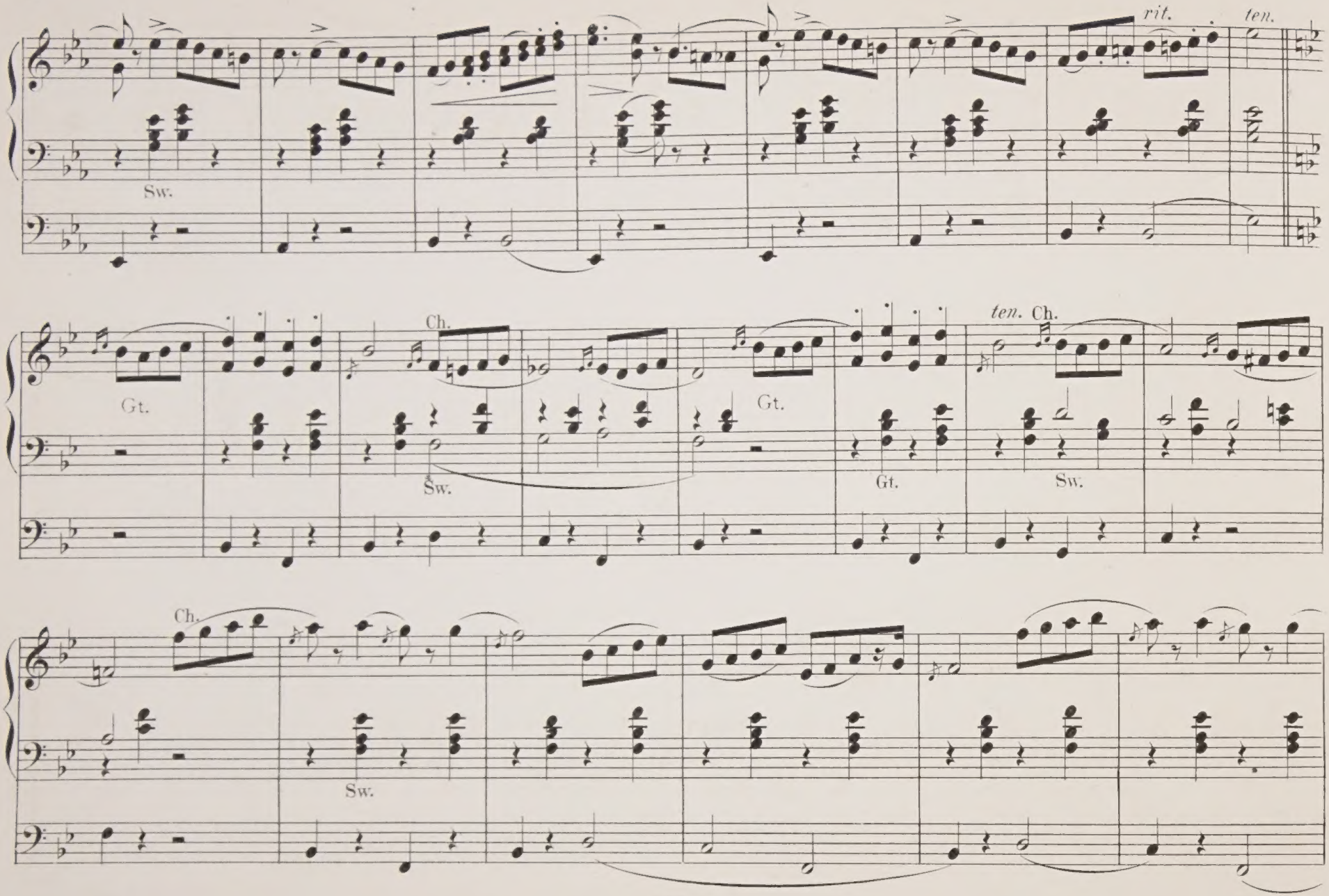
Ben moderato.

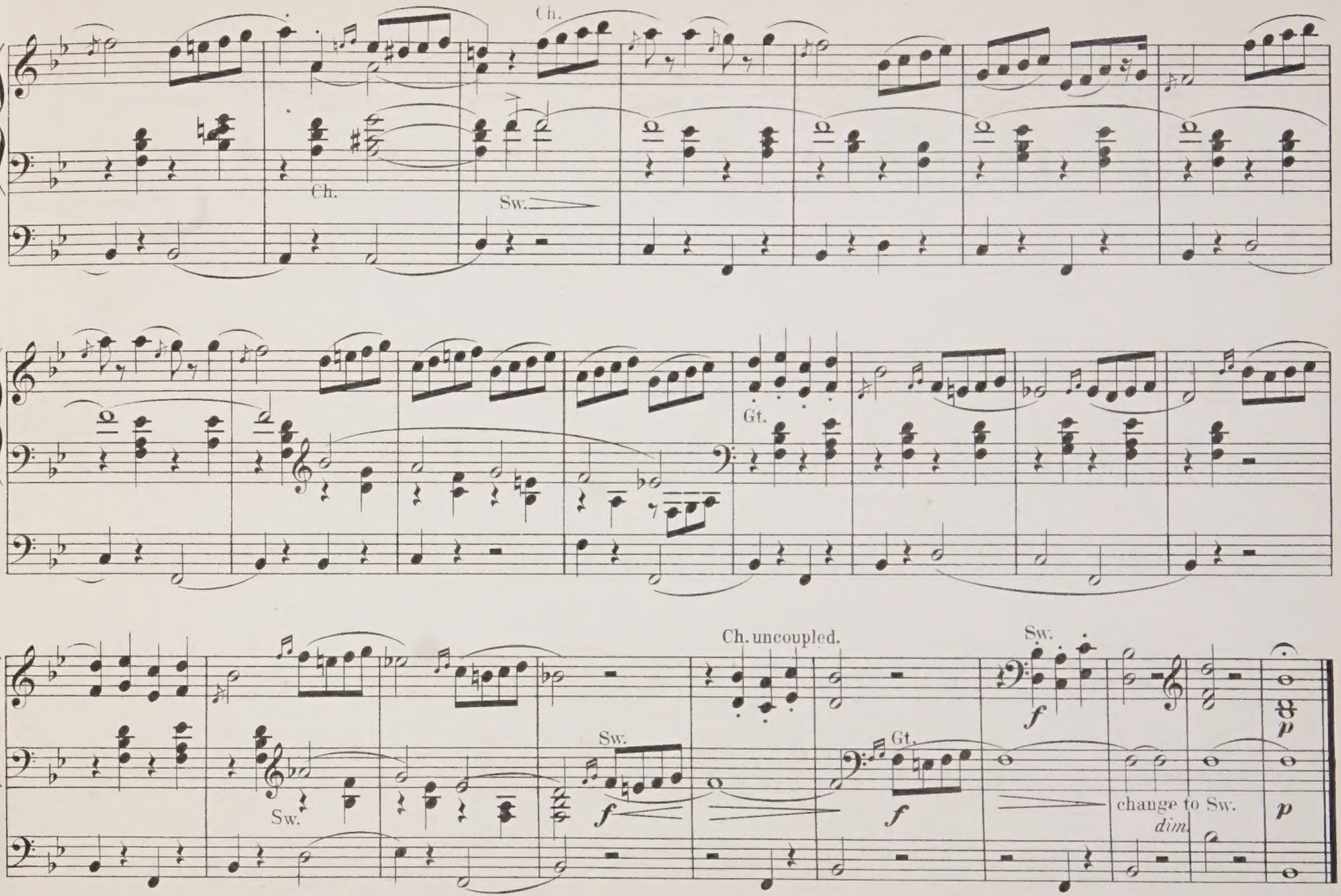



Ch.
Ch.
Sw.
Gt.
Ch.
Sw.
Gt.
Ch.
Sw.


Ch. coupled to Sw.
Sw., augmented.
p
8
p
8
Gt.
Sw.
Sw.


Sw.
Gt.
Gt.
Sw. L. H.
Gt.
Gt.
Sw. L. H.
Sw.
Ch.
a tempo
rit.

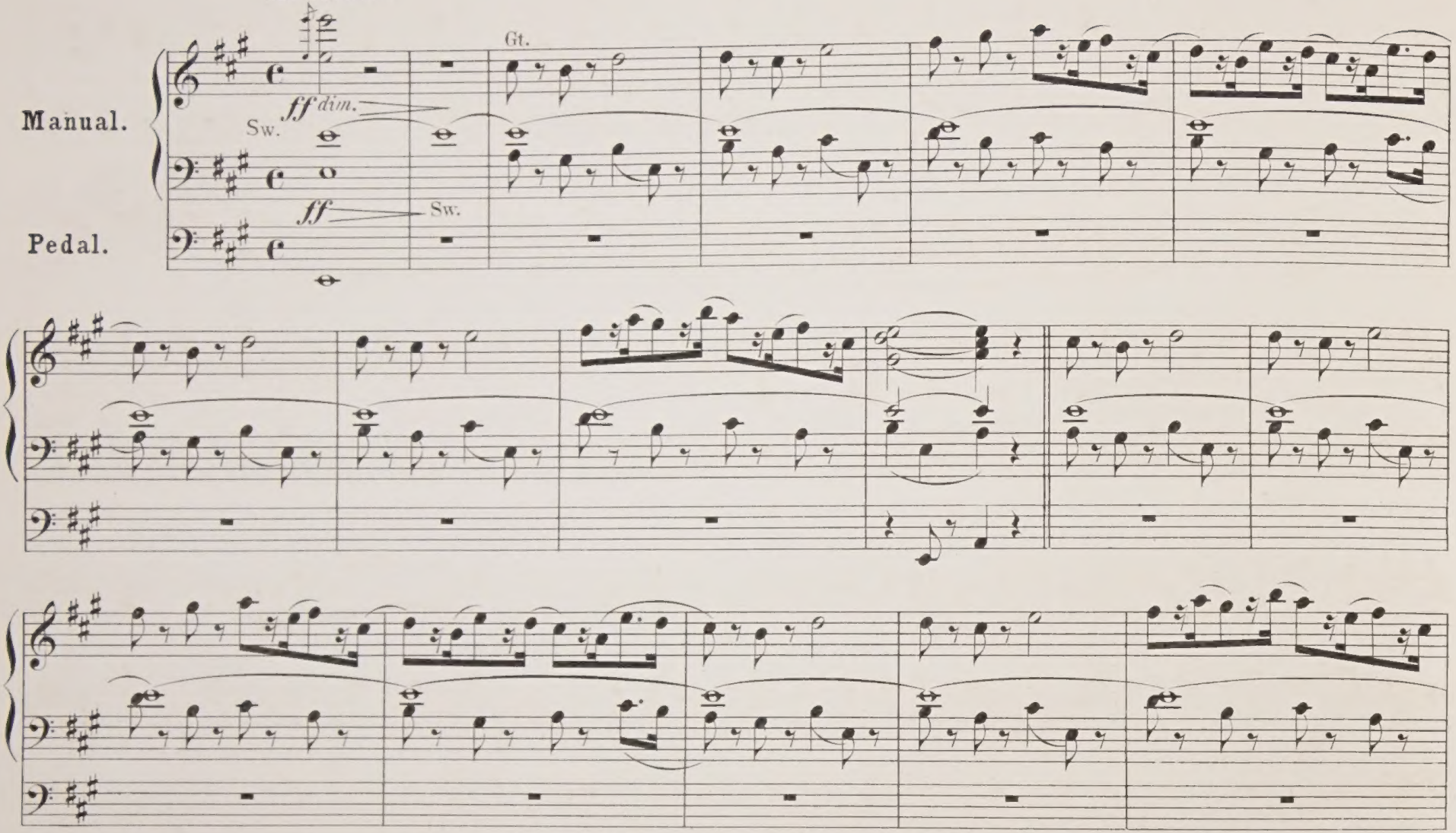

rit.
ten.
Sw.
Ch.
Gt.
Sw.
Gt.
ten.
Ch.
Gt.
Sw.
Ch.
Sw.

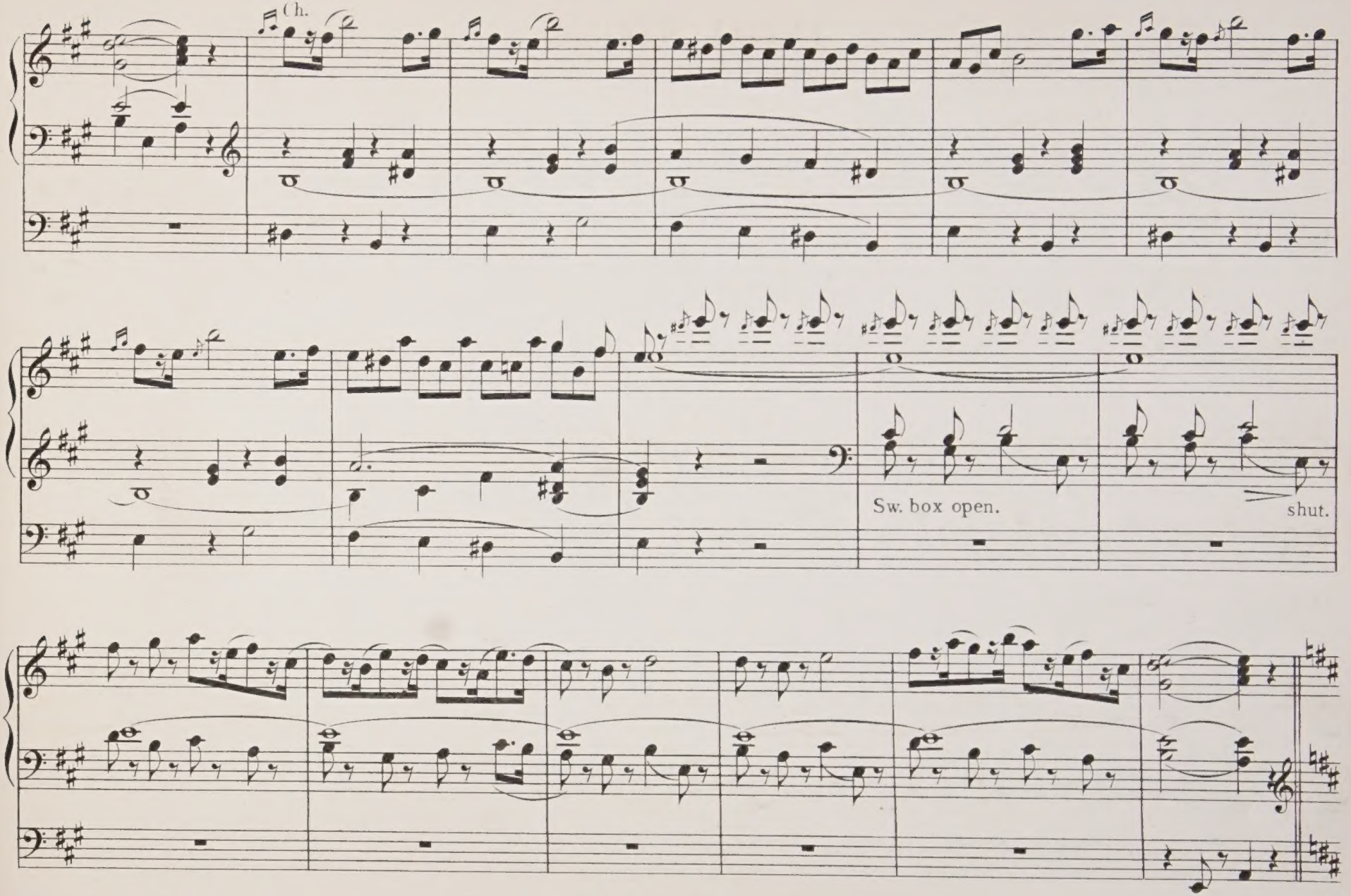

Ch.
Ch.
Sw.
Gt.
Ch. uncoupled.
Sw.
Sw.
Sw.
f
Gt.
f
f
change to Sw.
dim.
p
p

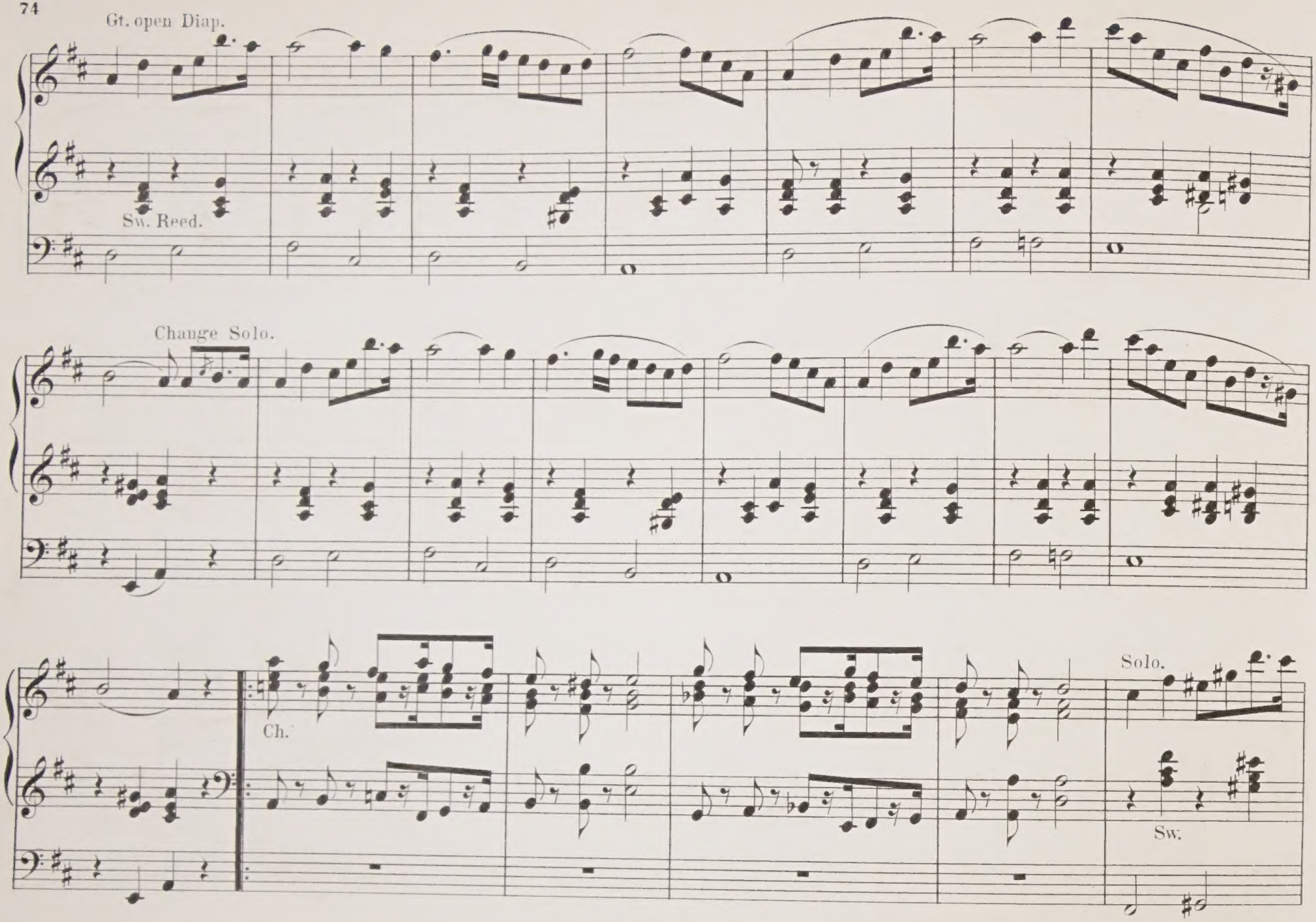
GREAT ORGAN. Soft 16 and 8 ft.
SWELL. Diaps. and Reed.
CHOIR. Flutes 8 and 4 ft.
PEDALS. Soft 16 and 8 ft.

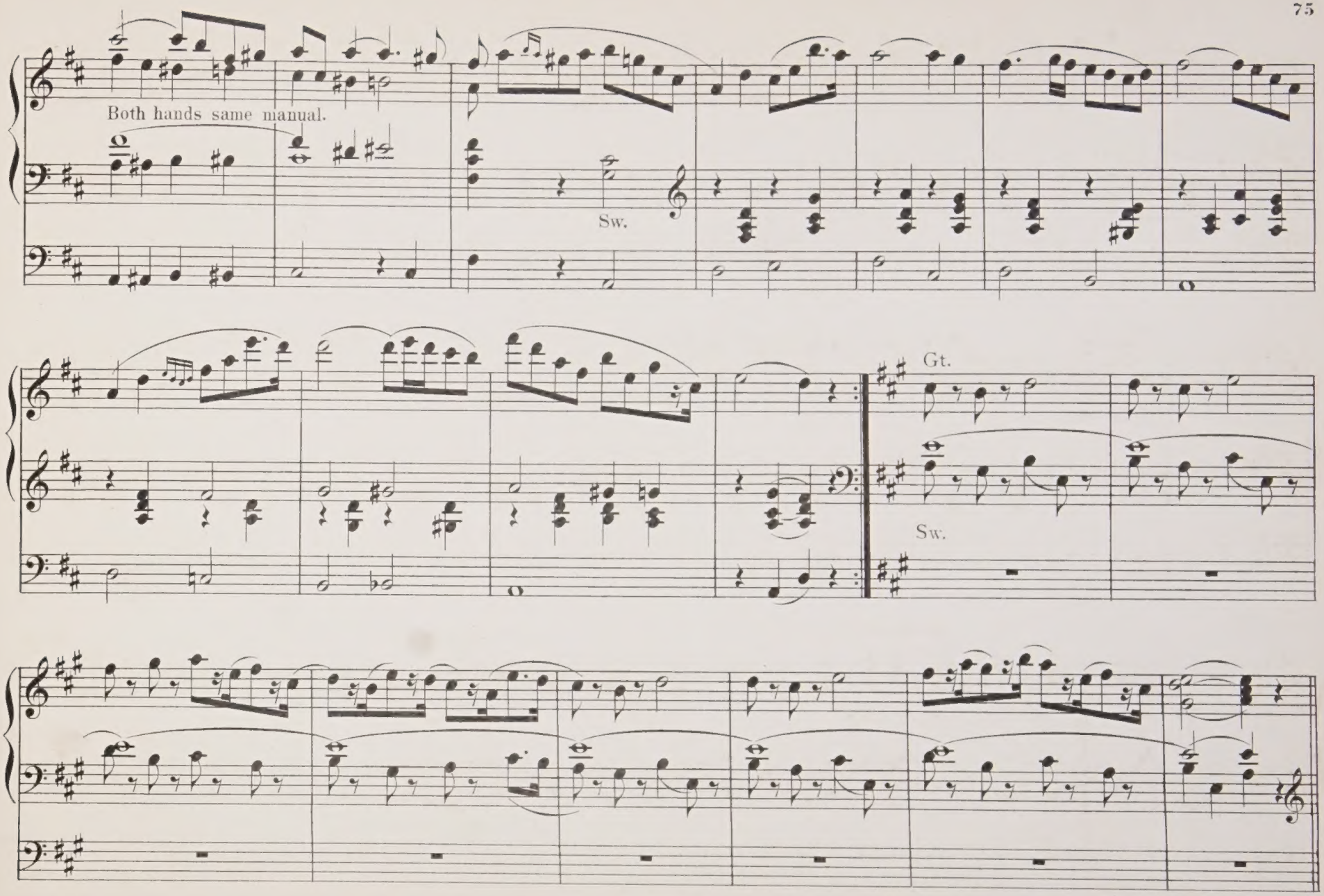
PETITE MARCHE.

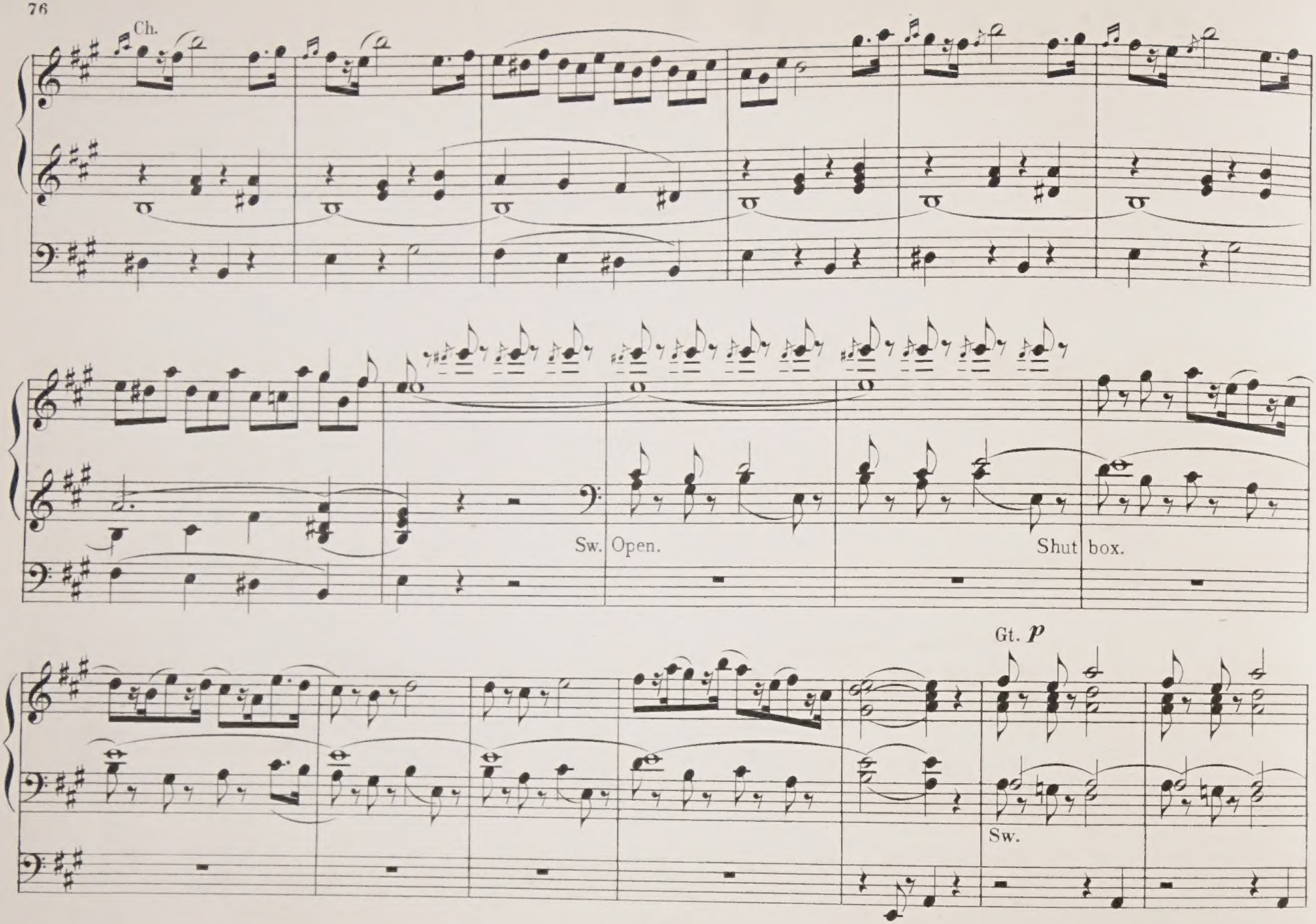
Moderato.

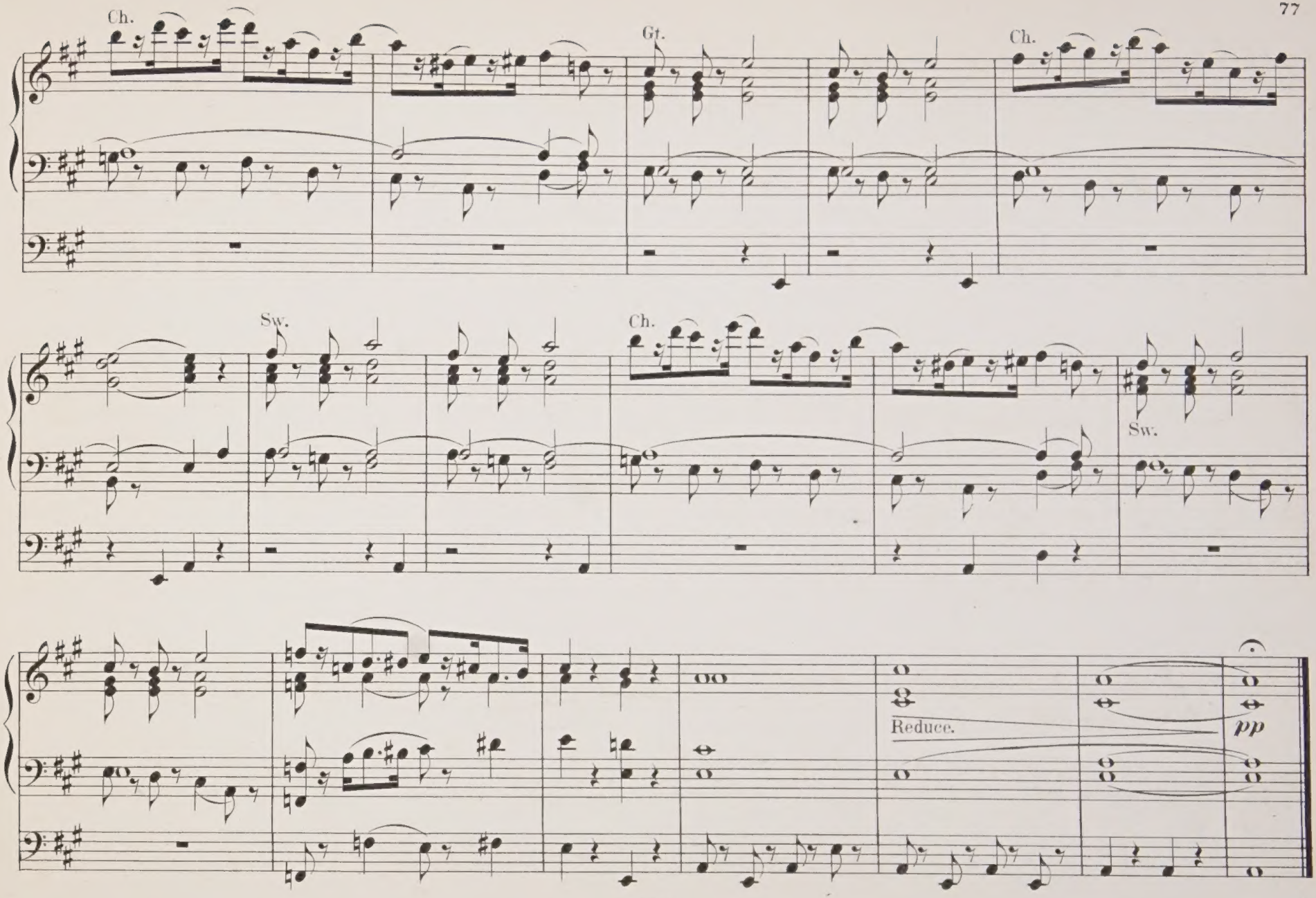



Ch.
Sw. box open.
shut.


Gt. open Diap.
Sw. Reed.
Change Solo.
Ch.
Solo.
Sw.


Both hands same manual.
Sw.
Gt.
Sw.


Ch.
Sw. Open.
Shut box.
Gt. p
Sw.


Ch.
Gt.
Ch.
Sw.
Ch.
Sw.
Reduce.
pp

ROMANCE in E♭

GREAT. Flute 8 feet or Stopt Diap.
SWELL. Diap. and Octave.
CHOIR. Stopt Diaps. and Flute 4 ft.
PEDALS. 16 and 8 feet *p*

Lento.

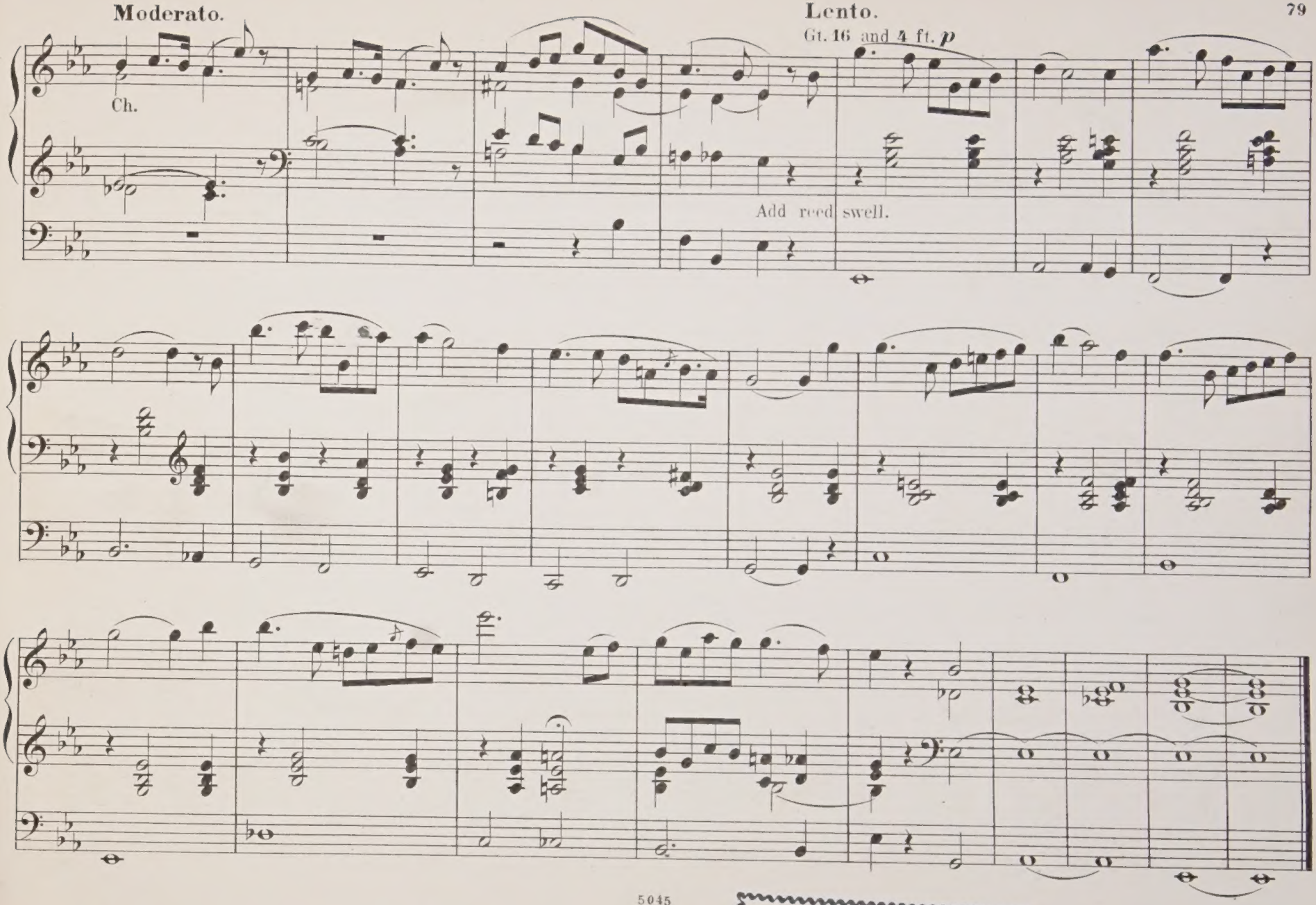
con espressione

Manual.

Pedal.

Sw.

Shut off Octave.



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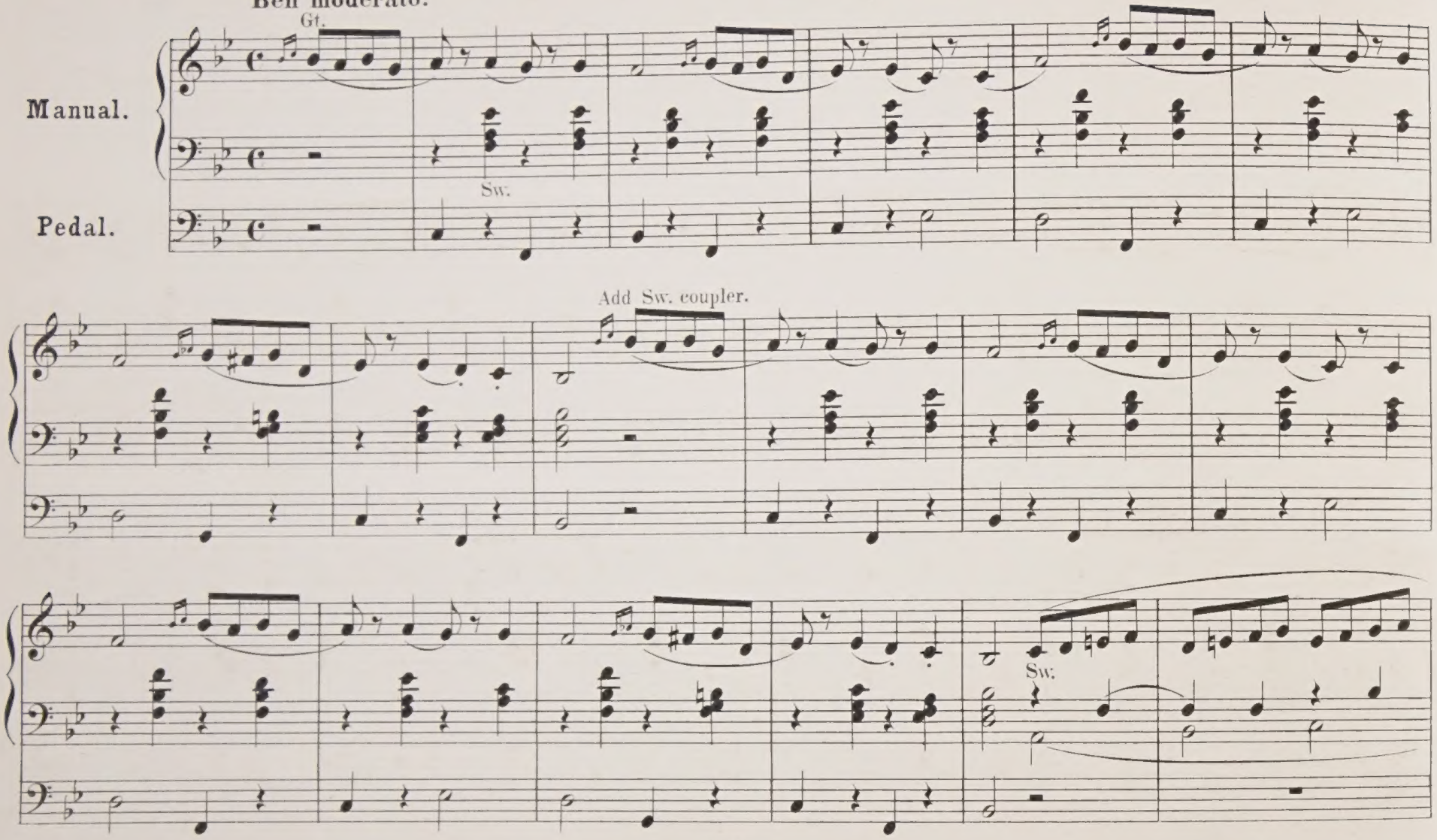
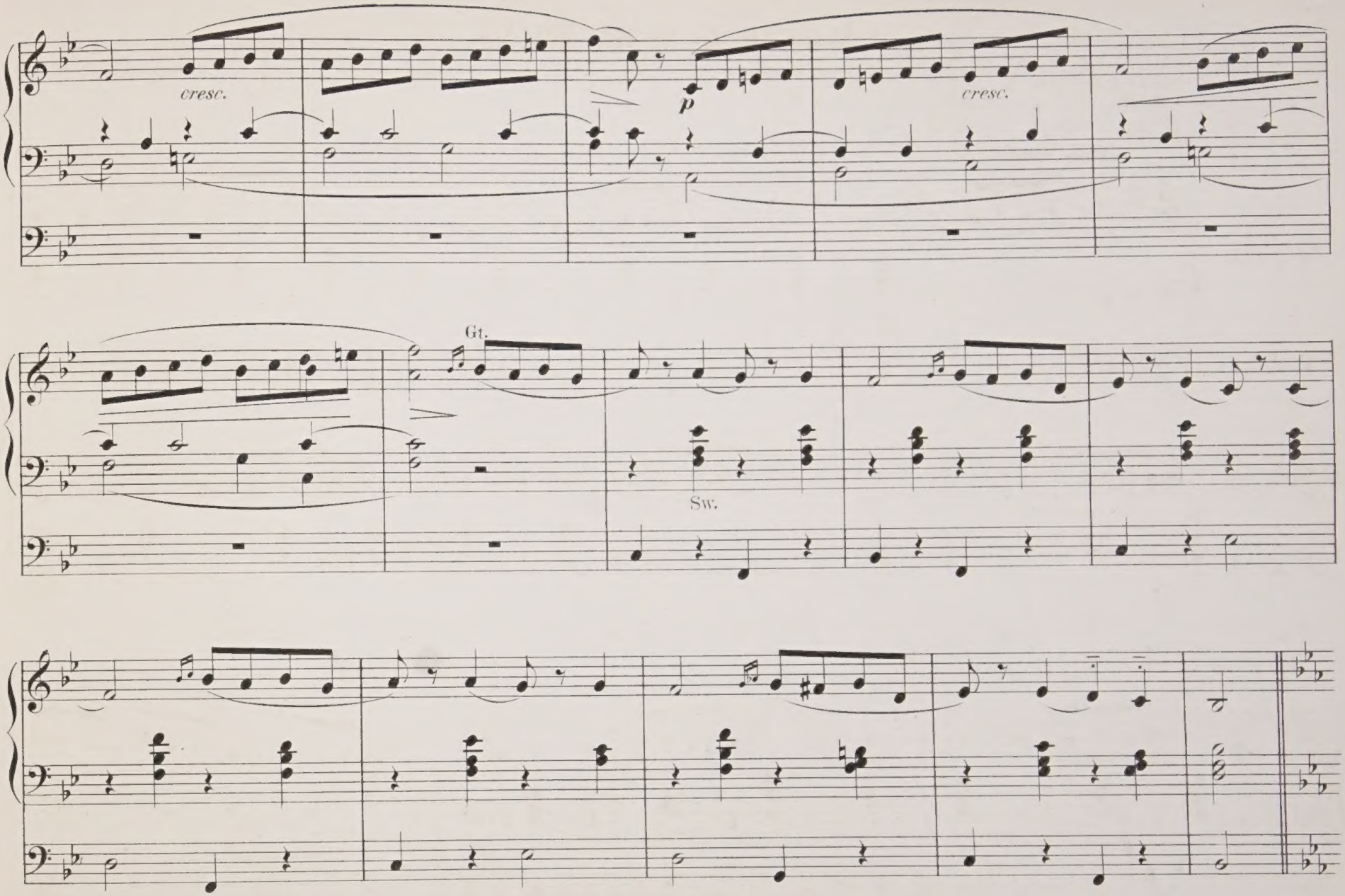
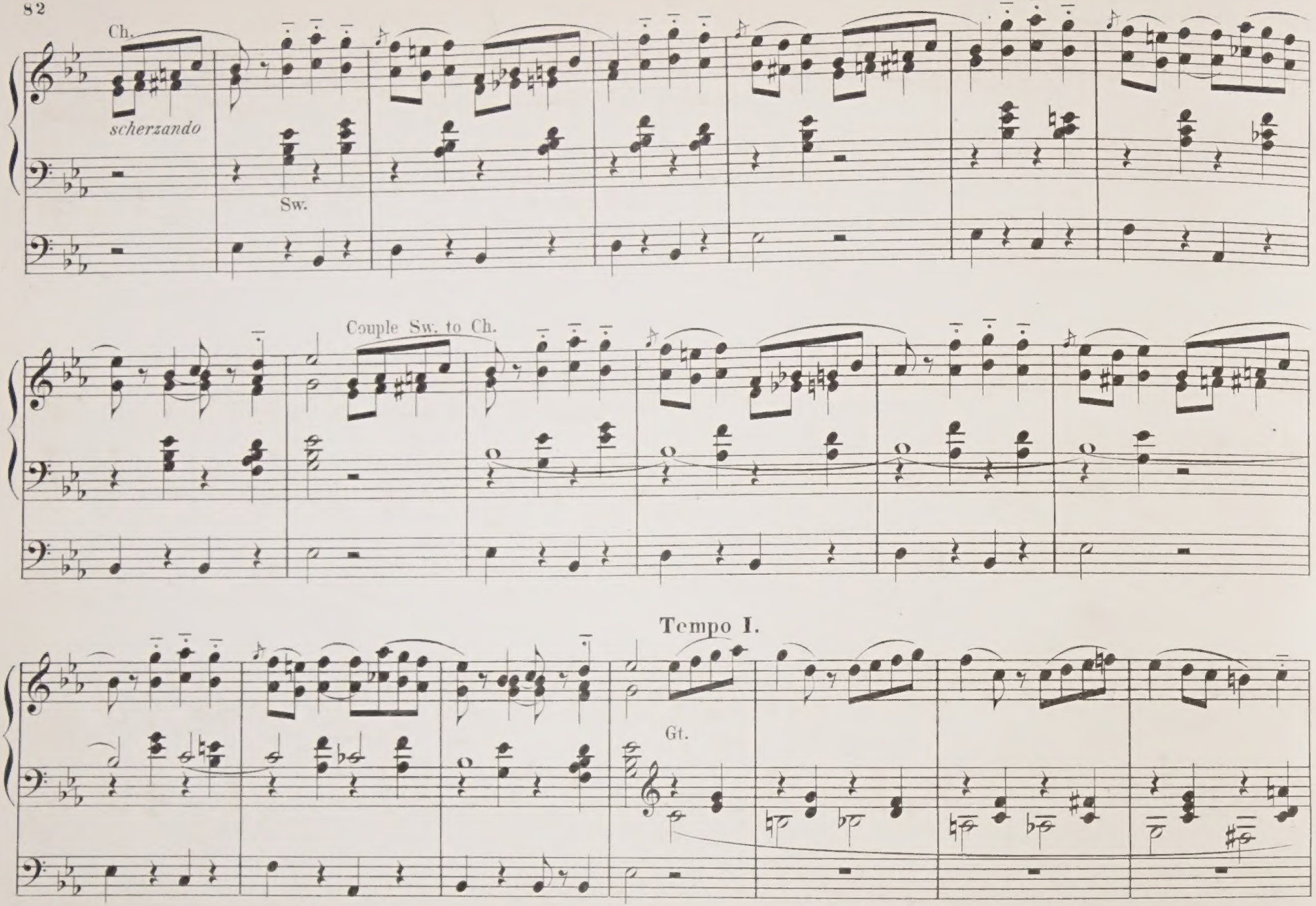
GAVOTTE de la DAUPHINE.

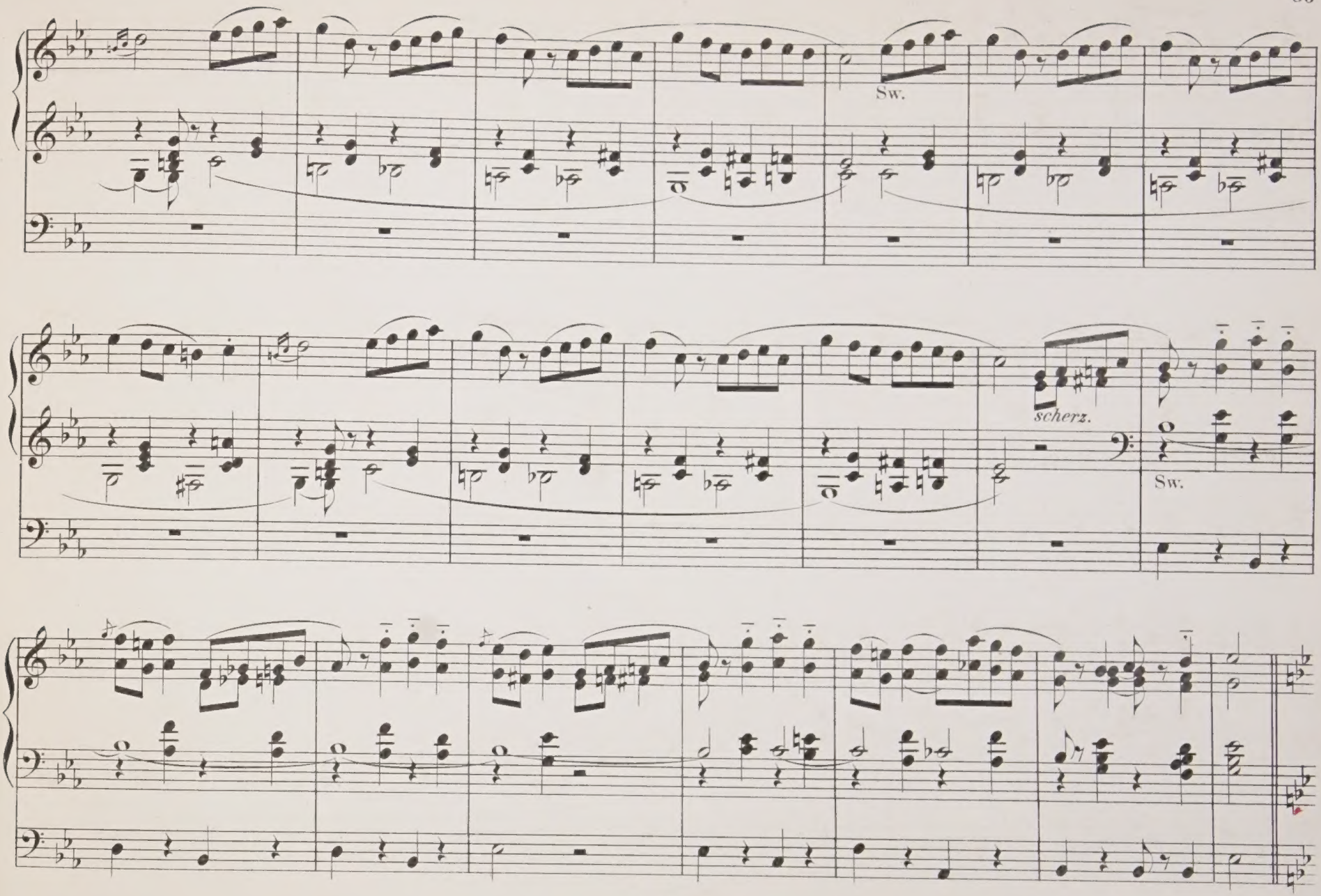
GREAT. Open Diap.
SWELL. Open Octave and Reed.
CHOIR. Stopt Diap. and Piccolo.
PEDALS. Soft 16 coupled to Swell.

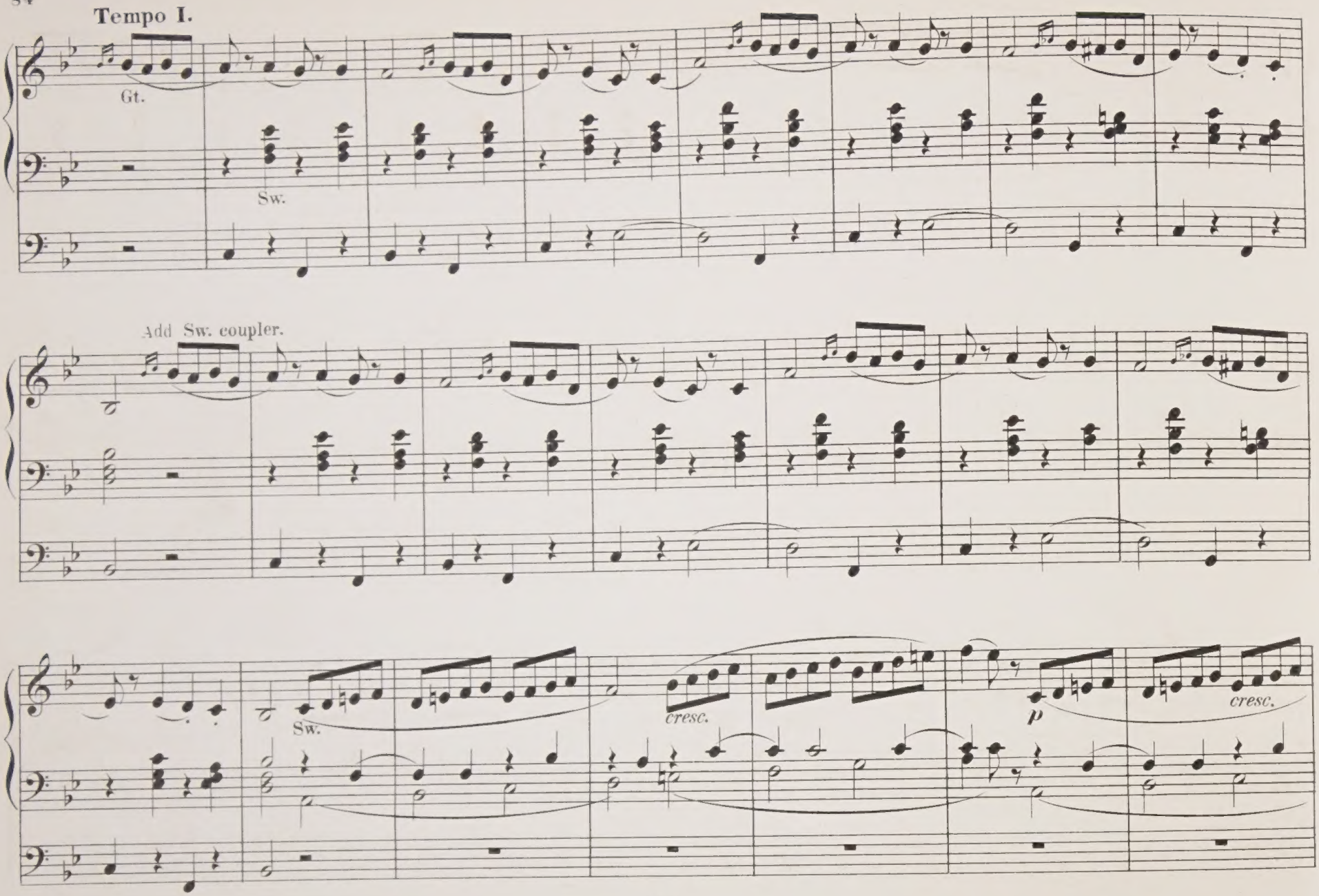
Ben moderato.

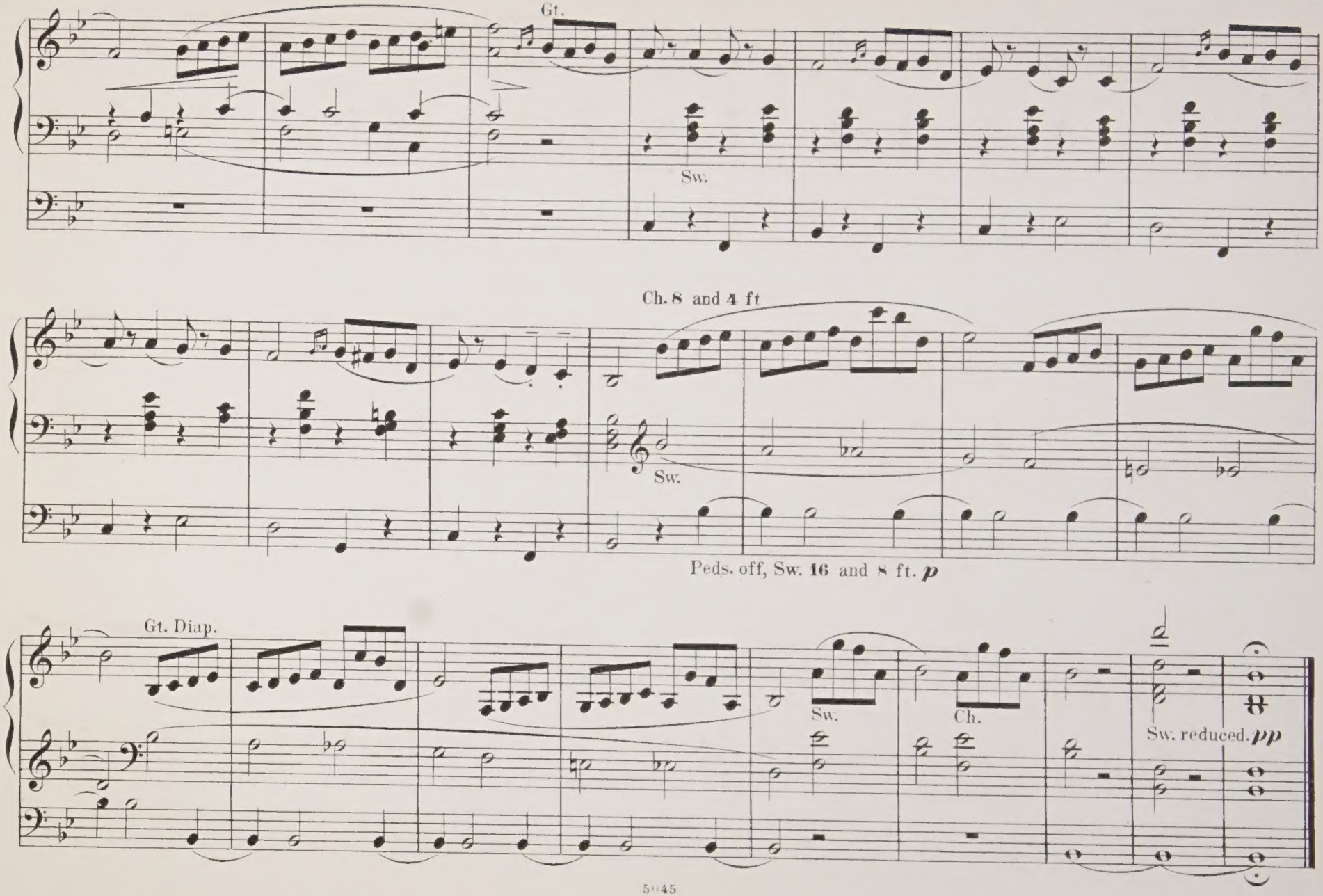



cresc.
p
cresc.
Gt.
Sw.


Ch.
scherzando
Sw.
Couple Sw. to Ch.
Tempo I.
Gt.


Sw.
scherz.
Sw.


Tempo I.
Gt.
Sw.
Add Sw. coupler.
Sw.
cresc.
p
cresc.


Gt.
Sw.
Ch. 8 and 4 ft
Sw.
Peds. off, Sw. 16 and 8 ft. p
Gt. Diap.
Sw.
Ch.
Sw. reduced. pp

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